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JAINA ICONOGRAPHY

JYOTINDRA JAIN AND EBERHARD FISCHER

PART ONE

INSTITUTE OF RELIGIOUS ICONOGRAPHY
STATE UNIVERSITY GRONINGEN

LEIDEN E. J. BRILL 1978

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ICONOGRAPHY OF RELIGIONS

EDITED BY

Th. P. van Baaren, L. P. van den Bosch, L. Leertouwer, F. Leemhuis
and H. Buning (*Secretary*)

SECTION XIII: INDIAN RELIGIONS

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JAINA ICONOGRAPHY

BY

JYOTINDRA JAIN AND EBERHARD FISCHER

PART ONE

THE TĪRTHAṄKARA IN JAINA SCRIPTURES, ART AND RITUALS

With 47 Plates

LEIDEN
E. J. BRILL
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Zürich, December 1975

EBERHARD FISCHER
JYOTINDRA JAIN

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INTRODUCTION

Jainism is one of the oldest religious systems of India to have survived until the present time. In all probability it existed in similar form in northern India in the sixth century B.C. The religion was first articulated by Pārśvanātha and was later reformed and systematised by Vardhamāna Mahāvīra, a contemporary of Gautama Buddha. In present-day India, there are about 2.6 million Jainas, who form about 0.47% of the total population of the country (according to the census of 1971). Jainas, who live mainly in cities as merchants, are to be found in scattered communities in the states of Gujarat, Rajasthan, Madhya Pradesh, Karnataka and Maharashtra.

The word Jaina is derived from Sanskrit *jina* (conquerer) and refers to the revered beings of this religion who have conquered the world, in other words, who have overcome the pains of worldly life. This applies especially to the *tīrthaṅkaras*, those who have "found the ford" through the ocean of birth and rebirth in this world. According to Jainism, there are twenty-four *tīrthaṅkara* teachers of this system. The first *tīrthaṅkara* was Ṛṣabha, who lived in the distant mythical past and the last was Mahāvīra, who lived 2500 years ago. Of these, only Mahāvīra can be regarded as historically authentic. He is supposed to have been born under the name of Vardhamāna as the son of a local chief of a province of modern Bihar. His father was called Siddhārtha and the mother Triśalā. At a young age Vardhamāna renounced the world and became a naked monk. Through wandering, meditation and other ascetic practices, he attained *kevala jñāna*, supreme knowledge. Mahāvīra travelled from place to place, to spread his teachings and founded an order of monks and nuns as his followers. The aim was to attain liberation from the chain of birth and rebirth, but Mahāvīra taught that this could not be achieved through the middle way of Buddha and had to be attained through the path of extreme ascetic practices. At the age of seventy-two, Mahāvīra died and attained *mokṣa* or final liberation from the miseries of this life.

Mahāvīra's teachings show the way of liberation from the miseries of the world originating in voluntary participation in the worldly life through various actions or *karma*. His system is diametrically opposed to at least one branch of Brahmanism. The latter had developed into a large and complex polytheistic system within which complicated and technical sacrifices and rituals were used to obtain from gods, goddesses and spirits all kinds of material blessings. According to this branch of Brahmanism, the sacrifices had to be conducted through the authority of Brahmins, men of superior birth, who had been situated at the top of the social ladder by Brahmā, the creator himself. In contrast, Jainism denied the existence of a creator god, a caste system and the validity of sacrifices. It emphasized the importance of self-discipline through meditation and other ascetic practices as means of attaining the highest freedom.

The written canon of Mahāvīra's teachings was composed only several centuries after he had died. His death was followed by a famine in the region of Bihar, the main centre of his followers. Bhadrabāhu, the leader of a large group of monks, realised that it would have been impossible for the people to feed the monks during this famine and it therefore became difficult for the monks to practise strict discipline. Bhadrabāhu therefore migrated to Karnataka with his followers. Sthulibhadra, who led another group, stayed behind, however, in Magadha. The first group continued to observe the strict regulations of nudity and prescribed methods of begging and eating food. These men became known as Digambara, the "sky-clad". The second group adopted white clothes and a different style of eating and became known as Śvetāmbara, the "white clad".

This great schism in the community led to knowledge about the oral tradition becoming scattered. It was in the danger of being lost. Sthulibhadra called a great council at Pāṭaliputra after the death of Bhadrabāhu in order to reconstruct the canon. The fourteen "former texts" (*Pūrvas*) were replaced by twelve *Aṅgas* or "sections". This canon was accepted only by the Śvetāmbara; the Digambara considered the reconstructed fragments as without authority. The Śvetāmbara canon was finally written down at a council at Valabhi in Gujarat in the fifth century A.D. These works are written in a popular Prakrit dialect. In the course of time, the Digambara and later the Śvetāmbara began to use Sanskrit. These later works consist of a large number of commentaries on canonical texts on the one hand and independent works on ethics, monastic rules, narratives in verse, grammar, astronomy and philosophical literature on the other. In southern India Jaina works were composed in Tamil, Telugu and Kannada.

The Kalpasūtra of Bhadrabāhu is the best known and most popular work in the whole of Jaina literature. It is divided into three sections. The first section deals with the lives of the *jina*, the second with the life of Mahāvīra and the third with rules for ascetics and laws for the rainy season.

The Śvetāmbara, who are found mainly in Gujarat, Rajasthan and Bombay, are divided into *dehrāvāsī* (temple-going) and *sthānakvāsī* (worshippers of teachers). Digambara, who are found mainly in the southern India, but also in Madhya Pradesh, are divided into *terāpanthi* and *vispanthi*. These two groups differ in matters of minor ritual variations.

Modern Jainism distinguishes, like Hinduism, between various castes, but there is hardly any ritual or social discrimination between these castes. The principle of non-violence is very important, with the result that certain occupations—agriculture, animal husbandry, forestry and so on—are prohibited for Jainas, who have therefore taken to business and money-lending. Today, some of the largest concerns connected with grains, textiles, machinery, paper, cement, and so on are in the hands of the Jainas. Most of the middle class Jainas today are bank clerks, accountants and owners of jewellery and grocery shops.

According to Jaina philosophy, there are two groups of substances which are eternal and indestructible. These are called *jīva*, living beings, and *ajīva*, non-living entities. Living substances are identical with the soul. It is the soul that knows things, performs activities, enjoys pleasures, suffers pains. Because of the propensities generated by its past actions, the soul comes successively to inhabit different bodies. At the highest point are perfect souls that have overcome all *karma*, actions, and have attained omniscience. At the lowest end are the least perfect souls, inhabiting the bodies of earth, water, fire, air or plants. Midway between these two extremes are souls with between two and five senses—worms, ants, bees and ultimately men. The non-living or inanimate substances form the physical world in which the souls dwell. This world consists of matter, time space and the states of motion and rest.

The soul is inherently perfect and possesses infinite knowledge, infinite power and infinite happiness, but, because it has desires and the impulse to act, it is associated with various kinds of bodies and thus tied to the chain of birth and rebirth in this world. The only cause of birth and rebirth is the passion which causes bondage and arises from anger, pride, infatuation and greed. These are sticky substances which attract particles of matter to themselves. Only complete dissociation of the soul from matter can lead to liberation. This dissociation can be attained by preventing the adhesion of new matter to the soul (*saṁvara*) and by destroying the old *karma* of the past (*nirjarā*). This goal can be reached through the acquisition of right knowledge, right faith and right conduct, the so-called "three jewels" of Jainism. Right knowledge can be obtained only by a careful study of the teachings of the *jina* who have attained *kevala-jñāna*, supreme knowledge. Right faith is a respect for truth and comes only when the *karma* are extinguished. Right conduct is the practice of *pañcamahāvrata*, the five great vows. These are the vow of *ahiṁsā*, non-violence, the vow of *satya*, truthfulness, the vow of *āsteya*, not stealing, the vow of *brahmacarya*, celibacy, and the vow of *aparigraha*, detachment from possessions. Of these vows the vow of *ahiṁsā* is carried to an extreme. *Ahiṁsā* not only means a refusal to take life of any kind, but also a refusal even to think or speak of molesting any living creature and to permit or encourage others to do so. To practise this principle in daily life a Jaina family will not only not eat any meat, eggs or fish, but will also abstain from honey or vegetables consisting of roots and bulbs like potatoes and onions, because the eating of honey involves killing bees and the consumption of roots involves destroying the entire plant. Jainas are expected to drink only boiled or thoroughly filtered water and Jaina monks sit only on ground that has been swept very gently by a broom, so that no life has been molested. They also keep a piece of white cloth before their mouth and nose so that no germs or insects are inhaled.

Another very important principle is *aparigraha*, non-attachment to sense-objects. This consists mainly in displaying indifference to any preferences or likes and dislikes with regard to colour, smell, climate, food, clothing etc. In their attempt to detach themselves completely from the things of the world, the Digambara monks even discard their own clothing and keep no pots for begging food. The monks of both sects pluck out their hair at regular intervals to prove their indifference to pleasure and pain.

In addition to their philosophical ideas and ethical principles, the Jainas have a highly developed cosmology, according to which the universe consists of several worlds, continents and oceans inhabited by various types of creatures including many of fantastic appearance and with very long lives, inhabitants of the underworld and those of the heavens, gods, goddesses and numerous celestial beings.

In their temples the Jainas worship the twenty-four *tīrthaṅkara*. In their rituals the Śvetāmbara make profuse use of flowers, fruits and sandal wood paste and decorate their images with precious metals and jewellery. The cultic image or the idol of the Śvetāmbara is shown wearing a loin cloth and having prominent eye-balls, which are either inlayed or painted or fixed from outside. The Digambara rarely use flowers or jewellery in their worship. Their images are completely nude and do not show eye-balls.

THE FIVE GREAT EVENTS IN THE LIFE OF A TĪRTHANKARA

Nearly every aspect of Jaina iconography, art and ritual, is directly or indirectly connected with *pañca mahā kalyāṇaka,* the five great events which are supposed to take place in the life of every *tīrthaṅkara*. These are *garbha kalyāṇaka*, the event of the embryo, *janma kalyāṇaka*, the event of birth, *dīkṣā kalyāṇaka*, the event of renunciation, *kevala jñāna kalyāṇaka*, the event of enlightenment and *nirvāṇa kalyāṇaka*, the event of final liberation. On these specific occasions the *tīrthaṅkara* are worshipped by celestial beings as these are the five central events of their lives. We shall discuss how these events are described in literature, illustrated in art and incorporated into ritual. For the basis of our discussion, we have selected the description of the five great events of the life of Mahāvīra which, with minor variations, are also supposed to have taken place in the lives of the other *tīrthaṅkara*.

THE EVENT OF THE EMBRYO

". . . In that period . . . the Venerable Ascetic Mahāvīra . . . descended from the great Vimāna after 23 Tīrthaṅkaras had appeared the Venerable Ascetic Mahāvīra, the last of the Tīrthaṅkaras, took the form of an embryo in the womb of Devānandā . . . the wife of the Brāhmaṇa Ṛṣabhadatta . . . In that night . . . in the state between sleeping and waking, and having seen the fourteen illustrious, beautiful, lucky, blest, auspicious, fourteen great dreams, she woke up . . .

. . . In that period, in that age, Śakra, the chief and the king of the gods . . . saw in the continent of Jambudvīpa . . . the Venerable Ascetic Mahāvīra taking the form of an embryo in the womb of the Brahmāṇī Devānandā . . . the chief of the gods rose with confusion, hasty and trembling from his throne . . . He adored, he worshipped the Venerable Ascetic Mahāvīra, and sat down on his excellent throne facing the east. Then the following internal, reflectional, desirable idea occurred to the mind of Śakra, the chief of kings and gods: 'It has never happened nor does it happen, nor will it happen, that Arhats, Cakravartins . . . in the past, present or future should be born in low families, mean families, degraded families . . . or brahmanical families. For indeed . . . (they) are born in royal families . . . it is therefore better that I should cause the Venerable Ascetic Mahāvīra . . . to be removed from the Brahmanical part . . . to the Kṣatriya part . . . to be placed as an embryo in the womb of Kṣatriyāṇi Triśalā.' Thus he reflected and called Hariṇegameṣin, the divine commander of the foot troops . . . 'Therefore go now and remove the venerable Ascetic Mahāvīra from the Brahmanical part . . . and place the embryo in the Kṣatriyāṇi Triśalā . . .' (Hariṇegameṣin) descended . . . where the Brahmāṇī Devānandā dwelt . . . he made his bow in the sight of the Venerable Ascetic Mahāvīra, and cast the Brahmāṇī Devānandā . . . in to a deep sleep; then he took off all unclean particles, and saying, 'may the Venerable One permit me'. He took the Venerable Ascetic Mahāvīra in the folded palms of his hands without hurting him. (Then) he cast (the Kṣatriyāṇi Triśalā) . . . in to deep sleep, placed the embryo in her womb. In that night . . . having seen the following fourteen . . . auspicious, fortunate, great dreams, viz. an elephant, a bull, a lion, the anointing (of the goddess Śrī), a garland, the moon, the sun, a flag, a vase, a lotus lake, the ocean, a celestial abode, a heap of jewels, and a flame, she woke . . . She went to the couch of the Kṣatriya Siddhārtha . . . and spoke thus: 'O beloved of the gods. . . I awoke after having seen the fourteen dreams'. . . He grasped the meaning of these words . . . and spoke thus: 'O beloved of gods . . . you will give birth to a lovely, handsome boy with tender hands and feet, with a body containing the entire and complete five organs of senses, with the lucky signs, marks, and good qualities . . .'

Early at the wane of the night . . . Kṣatriya Siddhārtha went to the hall for gymnastic exercises. There he applied himself to many wholesome exercises, jumped, wrestled, fenced . . . then he got anointed . . . shampooed . . . bathed himself with scented water . . . put on new and costly excellent robe . . . Then the Kṣatriya Siddhārtha placed his wife Triśalā behind the curtain, and taking flowers and fruits in his hands, addressed with utmost courtesy the interpreters of dreams. (They having

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> heard the contents of the dreams) spoke thus . . . 'now o beloved of the gods, the mothers of the universal monarchs or of Arhats wake up after seeing these fourteen dreams . . . when the embryo of a universal monarch or an Arhat enters their womb . . .' (The king) accepted the true meaning of the dreams, and honoured the interpreters of dreams with praise and plenty of food, flowers, perfumes . . . In the night in which the Venerable Ascetic Mahāvīra was brought in to the family of the gnātris their silver increased, their gold increased; their riches, corn, majesty and kingdom increased. (Therefore Siddhārtha said) 'From the moment that this our boy has been gotten, our silver increased, our gold increased . . .
>
> Therefore, when this our boy will be born we shall give him the fit name . . . Vardhamāna."
>
> *Kalpasūtra*, 1-91, Jacobi's translation pp. 217-249.

According to the *Kalpasūtra*[1] and the *Mahāvīrasvāmicaritra*,[2] Mahāvīra was born and reborn several times until he passed on to *Puṣpottara vimāna*, a celestial palace where he lived for twenty *sāgaropamas*.[3] From here he descended to attain liberation as a *tīrthaṅkara*. Mahāvīra like other *tīrthaṅkara* before him passed through the five great events. The Śvetāmbara canon (as seen in the text above) refers to the incident of transfer of the embryo from the womb of a Brahmin woman, Devānandā, to that of a Kṣatriya woman, Triśalā. According to the Digambara tradition, Mahāvīra was conceived directly by Triśalā. What is remarkable is that, according to both the sects, Mahāvīra as an embryo was, in a way, a fully fledged *tīrthaṅkara* and his great destiny was known to Śakra, the chief and the king of the gods, who paid homage to him while he was still only an embryo.

The Event of the Embryo as depicted in Art

Mahāvīra in heaven before becoming an embryo. He is here shown seated in the *padmāsana* position and *dhyāna mudrā* under a parasol, decorated with a crown and ornaments and being purified by an elephant. He is accompanied by celestial musicians. This painting refers to his divine state in heaven before descending into the womb of Devānandā.

Mahāvīra as an embryo. Mahāvīra as an embryo is depicted here in Kalpasūtra illustrations as seated in the *jina* position on a lion throne, decked with ornaments and being worshipped by Śakra.

Devānandā. The Brahmin woman is depicted as lying on a couch in a pavilion, dressed like a royal lady in elaborate costume. She is decked with ornaments and wears a crown. In some pictures, she is attended by a maid. In another version, Devānandā is depicted in a reclining position at the bottom of a panel portraying the fourteen auspicious dreams.

Indra (Śakra). In the painting, he is seen as a four-armed deity holding a thunderbolt, an elephant goad and a lotus bud in three of his hands, the fourth one raised in the gesture of speaking. He conducts other Indras in an assembly who are miniature versions of Śakra the chief of the Indras. He is sometimes shown worshipping Mahāvīra as an embryo, in a kneeling or a standing position with folded palms.

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[1] The *Kalpasūtra* is the most esteemed canonical scripture of the Śvetāmbara Jainas. Hundreds of illustrated manuscripts of this work exist and they are an excellent source for the study of Jaina iconography; see Brown, 1934.

[2] *Mahāvīrasvāmicaritra* is the sixth part of *Triṣaṣṭhiśalākāpuruṣacaritra* of Hemacandra. Painters of Kalpasūtra illustrations have drawn heavily on this work.

[3] A measure of time; ten *sāgaropama* are one ascending or descending cycle of Jaina cosmography; see Kirfel, 1959; p. 140.

Hariṇegameṣin. In paintings, Hariṇegameṣin is shown as a male with a human body and the head of an antelope or a goat.[4] He carries the embryo which looks like a mango fruit or a stylised cloud, in his folded palms. In sculpture, this goat-headed deity is shown seated or standing, alone or surrounded by children.[5]

Dreams. The fourteen auspicious dreams seen by Devānandā and Triśalā, which are identical in type and sequence, are: an elephant, a bull, a lion, the goddess Śrī, a garland, the moon, the sun, a banner, a full vase, a lotus lake, an ocean of milk, a celestial palace, a heap of jewels and a smokeless fire.[6] In painting these themes are shown in the space above Triśalā who lies on a couch at the bottom of the panel or in the entire space without her. The dream motifs are also often represented in relief carving on the lintel over the entrance door of the *jina*-shrine.

Triśalā. The *kṣatriyāṇi* is depicted lying on a couch alone or attended by a maid. She is shown seeing the dreams or recalling them with open eyes. In some pictures she is shown approaching her husband Siddhārtha or discoursing with him.

Increase of wealth. In paintings, the wealth of Siddhārtha, which increased due to Mahāvīra's auspicious embryo, is depicted as treasure jars.

Siddhārtha. The father of Mahāvīra is shown as a bearded king, lying on a couch, fully decked with a royal dress and being approached by his wife Triśalā or discoursing with her. In another sequence he is shown doing gymnastics or being helped in his toilet.

The interpretation of dreams. In paintings, bearded elderly brahmins are shown in one or two pairs, talking to Siddhārtha.

The Event of the Embryo as Depicted in the Ritual of Idol Installation[7]

Mahāvīra in heaven before becoming an embryo. The ritual image is placed inside a small shrine on top of a stool, symbolising the celestial abode. The image is adored by worshippers dressed as Indra.

Mahāvīra as embryo. A glass casket represents the womb of Mahāvīra's mother. The man acting as the father of the *tīrthaṅkara* bathes the image representing the embryo. The woman acting as the mother places a *yantra* inside the casket. Then the father places the image inside the "womb", a glass casket where it remains the whole night. The large, immovable image and the other smaller images of the temple are wrapped in white cloths to indicate their embryonic state.

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[4] "The name of the deity is rendered in Sanskrit as Hariṇaigamaishin. In pictures he is sometimes shown with the head of an antelope (*hariṇa*) as effect of wrong etymology." Jacobi, *Jaina Sūtras*, I:. 227 f.

[5] A broken frieze from Mathura dating from 1st cent. A.D. shows the goat-headed deity seated on a bench approached by three women and a child. See Smith, 1901: Pl. 18 or Moeller, 1974: Pl. 94.

[6] According to the Digambara tradition, the mother of the *jina* had sixteen dreams; the other two, in addition to the fourteen dreams listed above, are a pair of fish and a golden lion throne.

[7] The Jainas have an installation ritual for every new idol before it is worshipped. Through various ceremonies and theatrical performances, the five great events of the life of the *jina* are represented in the temple. The description of the ritual and the photographs presented here are from a ceremony held at a Digambara temple, Songarh, Saurashtra, in 1974; see Fischer and Jain, 1975.

Indra. The celestial king, represented by a man dressed in rich attire and wearing a crown, removes the image from the shrine and hands it over to Mahāvīra's father after worshipping it.

Dreams. In a theatrical scene, the mother of the *tīrthaṅkara* is shown first lying on a couch and later seated with her husband Siddhārtha. The dream motifs painted on a board are shown to her one after the other.

Triśalā. The queen, represented by the wife of the man acting as Siddhārtha, is dressed in rich garments and jewellery. She is attended by eight girls dressed as celestial maidens.

Increase of wealth and fertility. A *swastika* is drawn and a *yantra* and a full vase are placed on carefully swept ground. Several married couples, dressed as *Indra* and *Indrāṇi*, dig some clay from this ground and fill up eight earthen pots with it. In these pots, seeds[8] are sown and, the growing seedlings, are then immersed in water.

Siddhārtha. A rich donor dressed as a king acts the part of Mahāvīra. He ritually bathes the image representing the embryo, places it in the casket and is later shown seated on a royal throne with his wife acting as Triśalā.

The interpretation of dreams. The woman acting as Triśalā, lying on a couch, narrates the dreams to her husband. Siddhārtha explains their meaning.

The Event of the Embryo in Festivals

On the fifth day of the *paryuṣaṇa* festival of the Śvetāmbara Jaina, the silver replicas of the dream motifs are lowered on a string from the ceiling window into the hall of the temple where devotees assemble to watch them. Each motif is garlanded and taken to a platform by a young girl, where they remain for some time.

THE EVENT OF BIRTH AND GROWING UP

> "In that night in which the Venerable Ascetic Mahāvīra was born, there was a divine lustre originated by many descending and ascending gods and goddesses . . . In that night . . . rained down on the palace of king Siddhārtha one great shower of silver, gold, diamonds, clothes, ornaments, leaves, flowers, fruits, seeds, garlands, perfumes, sandal powder and riches."
>
> *Kalpasūtra* 97-98, Jacobi's translation, pp. 251-252.

> "In that night the gods and goddesses performed the customary ceremonies of auspiciousness and honour, and his anointment as a Tīrthaṅkara."
>
> *Ācārāṅgasūtra*, 2, 15, 9, Jacobi's translation, p. 191.

> "The king accompanied by his whole seraglio, and adorned with flowers, scented robes, garlands, and ornaments held during ten days the festival in celebration of the birth of a heir to his kingdom . . . The parents of the Venerable Ascetic Mahāvīra celebrated the birth of their heir on the first day, on the third day they showed him the sun and the moon, on the sixth day they observed the religious vigil; after the eleventh day, when the impure operations and ceremonies connected with the birth of a child had been performed, and the twelfth day had come, they prepared plenty of food, drink, spices, and sweetmeats, invited their friends, relations, kinsmen . . . His three names have been recorded: by his parents he was called Vardhamāna; because he is devoid of love and hate, he is called śramaṇa (i.e. Ascetic); because he stands fast in midst of dangers and fears, patiently bears hardships and calamities, adheres to the chosen rules of penance, is wise, indifferent to pleasure and pain rich in control . . . the name Venerable Ascetic Mahāvīra has been given him by the gods."
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> *Kalpasūtra* 102-108, Jacobi's translation pp. 253-256.

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[8] The paṇḍit explained that the sowing of the seeds referred to the earth having become fertile before the birth of the *tīrthaṅkara*. ". . . and the earth expanded like watered seed." *Triṣaṣṭiśalākāpuruṣacaritra*, trans. Johnson Vol. 1, p. 105.

The themes connected with the birth and youth of Mahāvīra depicted in the illustrations of the *Kalpasūtra* manuscripts do not always correspond to the text. Very often the incidents known to the painter or his patron from other sources, especially from the *Mahāvīrasvāmicaritra* of Hemacandra are painted in the manuscript of Kalpasūtra. In the canonical text, the various incidents from the childhood of Mahāvīra are not mentioned. The *Mahāvīrasvāmicaritra* describes how, when Mahāvīra was eight years old, he used to play various games with his friends. Once a god decided to shatter Mahāvīra's courage by scaring him. The god took the form of a serpent and sat near the tree where Mahāvīra was playing. The latter took the snake and threw it away like a piece of rope. Now the enraged god took the form of a co-player! Mahāvīra won the game by climbing the tree first. As a winner he mounted the back of other players including the god. Later the god took the form of a dreadful animal, but was brought under control by Mahāvīra. Finally the god appeared in his true form and revered Mahāvīra.

The Event of Birth as Depicted in Art

Birth of Mahāvīra. In paintings, Triśalā is shown reclining on a couch (as while seeing the dreams) and attended by a maid. At her side, held by her arm is the newly born child Mahāvīra. In another composition, she is shown looking at the child in her right hand.

"Dikkumārī" or celestial maids. In paintings, eight *dikkumārī* or girls are arranged in three rows. Each girl holds a ceremonial object in her hand. These *dikkumārī* or direction goddesses are not mentioned in the *Kalpasūtra*, but are referred to in Hemacandra's *Mahāvīrasvāmicaritra*, where they are the performers of birth rites.

Mahāvīra being bathed by Indras. In the standard type of painting, Śakra, the chief of the Indras, is shown seated in *padmāsana* holding in his lap the child Mahāvīra, who is also seated in *padmāsana*. Śakra is flanked by two standing figures holding pots of water to purify Mahāvīra. Śakra is shown seated on mount *Meru*. In the upper portion, there are two of the four bulls which were placed by Śakra facing the four directions when Mahāvīra was bathed after birth. The same incident is depicted in the sculptured reliefs at Chandragupta Basti, Karnataka.

Siddhārtha announces celebration. In the painted illustrations, Siddhārtha is shown seated with a sword in the left hand, his right hand being held in the gesture of speaking. Two officers seated in front of him are receiving orders for celebration. In other paintings, the parents of Mahāvīra are shown watching the celebration and dancers and musicians are shown in the lower panel.

Post-natal rites. The keeping of vigil is illustrated by four women sitting facing each other. On the sixth day after birth, the child was visited by goddess Chatthi. The dinner served on the twelfth day after birth is illustrated by food and drink being served on the table.

The youth of Mahāvīra. In paintings, two incidents of Mahāvīra's childhood are illustrated. In one, the child Mahāvīra brings a god in the form of a snake under his control. Another incident is Mahāvīra's riding on the shoulders of the same god now in human form. The play-mates of Mahāvīra are shown holding sticks used in a game.

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The Event of Birth as Depicted in the Ritual of Idol Installation

Birth of Mahāvīra. The image of Mahāvīra is taken out of the glass casket and handed over to Indra. The white cloth wrapped over the large image is now removed.

"Dikkumārī" or celestial maids. In a dramatic performance, eight girls dressed in white saris and wearing crowns reverently care for the child Mahāvīra and his mother Triśalā.

Mahāvīra being bathed by Indra. The ritual image is placed on the back of an elephant and is held by the person acting as Indra. It is brought in procession to a circular tower, representing mount Meru. The image is removed from the elephant and placed on the top of the tower. Here it is bathed by dozens of people dressed as gods, holding gold and silver vessels for pouring water.

Childhood of Mahāvīra. Back in the temple, the image, dressed in princely attire and covered in jewels, is placed in a cradle which is swung by worshippers. Later on, the image, dressed as prince, is placed on a throne in the background of a cardboard palace from a theatrical scene.

The Event of Birth in Temple Rituals

The most important daily ritual in both Śvetāmbara and Digambara temples consists of a sacred bath given to the image of the *tīrthaṅkara.* This is a ritual renewal of Indra's bathing the *tīrthaṅkara* after birth. The morning ritual usually consists of anointing the image with saffron and sandalwood paste, sprinkling water and offering flowers, rice grains and coins. In Śvetāmbara temples, the ritual is more elaborate. The worshippers first clean the platform and the image, then give a bath, play music, hold a lamp in front of the image, wave *chauri*-whiskers, ring the bells and kneel in front of the image.

The Event of Birth in Festivals

During the *paryuṣaṇa* festival, after showing the silver replicas of the dream motifs of Triśalā, a silver replica of a cradle is lowered from the ceiling window. This ritual is in memory of the event of birth of Mahāvīra. The cradle is taken out in procession on the last day of the festival. During the festival the chapter dealing with the birth of Mahāvīra in the Kalpasūtra is read out in public.

THE EVENT OF DĪKṢĀ OR RENUNCIATION

> "... At that moment the Laukāntika gods, following the established customs, praised ... him (Mahāvīra) with these kind ... words: '... Awake reverend lord of the world! Establish the religion of the law which befits all living beings in the whole universe!' ... The Venerable Ascetic Mahāvīra perceived with this his supreme unlimited knowledge and intuition that the time for his renunciation had come. He left his silver, he left his gold, he left his riches, corn, majesty; and kingdom; his army, grain, treasure, storehouse, town, seraglio and subjects; he quitted and rejected his real valuable property, such as riches, gold, precious stones, jewels, pearls, conches, stones, corals, rubies, etc.; he distributed presents through proper persons, he distributed presents among indigent persons ... In that period in that age ... in the palanquin Candraprabha, (Mahāvīra) was followed on his way by a train of gods, men, and Asuras (and surrounded) by a swarm of shell-blowers, proclaimers ... There under the excellent tree Aśoka he caused his palanquin to stop, descended from his palanquin, took off his ornaments, garlands, and finery with his own hands plucked out his hair in five handfuls ... The Venerable Ascetic Mahāvīra for a year and a month wore no clothes; after that time he walked about naked, and accepted the alms in the hollow of his hand ... The Venerable One lived, except in the rainy season, all the eight months of summer and winter, in villages only a single night, in towns only five nights; he was indifferent alike to the smell of ordure or sandal, to straw and jewels,

dirt and gold, pleasure and pain, attached neither to this world nor to that beyond, desiring neither life nor death, arrived at the other shore of the saṁsāra, and he exerted himself for the suppression of the defilement of Karman."

Kalpasūtra, 110-119, Jacobi's translation pp. 256-262.

The Event of Renunciation as Depicted in Art

Giving away possessions. In the painted illustrations, Mahāvīra is shown seated in a relaxed posture giving away ornaments with his right hand to old men with walking sticks.

Leaving the palace. A richly ornamented Mahāvīra, holding a lotus in his hand, sits in a palanquin which is carried above their heads by several persons.

The renunciation. In paintings, Mahāvīra is shown squatting on a seat wearing a short, white lower garment and holding a lock of his hair in his fist. Śakra, sitting under a canopy, receives the plucked-out hair in his folded hands. Mahāvīra's plucking out his hair as an act of renunciation is also frequently depicted in sculpture.[9]

Austerities practised as a monk. Several incidents showing Mahāvīra's austerities are illustrated in paintings. Mahāvīra is seen meditating in the *kāyotsarga* position, dressed only in a nether garment and decked with a few ornaments on his neck and upper arms. He has a *śrīvatsa* on the chest and long pierced earlobes and black hair. Often within one picture, several incidents are depicted in horizontal panels: a cowherd beating the ascetic with a whip; his bulls depicted in one corner, dogs[10] let loose by villagers to attack Mahāvīra, the serpent Caṇḍakauṣika tormenting the ascetic, a beautiful girl trying to distract Mahāvīra from meditation, various animals and birds created by hostile gods attack him, a cowherd sticking spikes into Mahāvīra's ears.[11]

The Event of Renunciation as Depicted in the Ritual of Idol Installation

Leaving the palace. The ritual image, dressed in princely attire and covered with jewels, is placed in a palanquin and is carried in procession outside the town where it is placed on a raised platform under an *aśoka*-tree.

The renunciation. Around the platform, an enclosure is made with a large piece of white cloth held aloft by the assistants. Inside this enclosure, the *paṇḍit*, the master of the ceremony, removes the princely clothes and ornaments. Then he applies sandalwood paste over the head and fixes cloves on it. Later the cloves are scraped off indicating the act of hair plucking.

Austerities practised as a monk. The image is placed inside a bucket and is carried secretly to the temple. This act symbolises Mahāvīra's wandering around as an ascetic, homeless, without possessions and entirely detached. In the temple, the image is placed on a pedestal with a miniature water-pot and a broom on the side, indicating that Mahāvīra has become a monk. The image is carried along with the water-pot and the broom to the house of a

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[9] This scene is found in the reliefs on the wall of a temple monastery at Chandragupta Basti, Karnataka.

[10] "In Lāḍha (happened) to him many dangers. Many natives attacked him . . . striking the monk they cried 'Khukkhu', and made the dogs bite him."—*Ācārāṅgasūtra* I, 8, 4, 4, Jacobi, *Jaina Sūtras*, I: 84.

[11] Most of these incidents are described in *Mahāvīrasvāmicaritra* of Hemacandra.

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householder, where it is placed on a high pedestal. Members of the family fill up spoons with food and, after touching the belly of the image with the spoons, pour back the food in an empty plate. The event symbolises Mahāvīra's begging food as a monk.

The Event of Renunciation in Festivals

Especially during *paryuṣaṇa* festival, some householders practise asceticism for some days in memory of Mahāvīra's austerities.

The Event of Renunciation and the Practices of Jaina Monks

Leaving the house and giving away possessions. The person taking a *jaina dīkṣā* is dressed in rich clothes and wears ornaments and a crown. He is taken out in procession. On the way, the candidate showers coins in all directions with both hands to indicate the giving up of possessions.

The renunciation. The candidate's hair is shaved off by the barber, but a small lock is left unshaven to be plucked out by hand. When he has been adopted by the *ācārya*, the master of the order, the candidate is given a new name and the equipment necessary for the monastic life. Śvetāmbara monks and nuns are allowed to keep a pair of white cloths, wooden pots for eating and drinking, various types of brooms and sticks and some blankets. They are allowed to beg food twice a day and they bring this to the monastery to eat. Digambara monks possess no clothes, blankets or pots. They go about naked[12] and carry a pot for water and a peacock feather broom. They sleep on the bare ground, a wooden plank or in hay spread on the ground, eat from the hollow of their hand once a day only, in a standing position at the house of the host. If a monk is too ill or old to stand he is expected to give up food as there is no need to retain the body that has become dependent.

The austerities. Jaina monks and nuns are expected to pluck out their hair several times in a year to demonstrate their indifference to pleasure and pain. The daily routine of the monk is marked by fixed rules and regulations which are devised in accordance with the ideals of *ahiṁsā*, non-violence, *satya*, truthfulness, *āsteya*, not stealing, *aparigraha*, detachment from possessions and *brahmacarya*, celibacy. To avoid causing harm to any life, they watch all their movements, wipe the floor before taking a seat, and drink only boiled water. To avoid attachment and comfort, they move constantly from place to place. However during the months of monsoon they stop wandering but stay at one place with their *ācārya*, because during this season there is abundance of vegetation and insects which could be killed by frequent movements.

THE EVENT OF ENLIGHTENMENT

> "During the thirteenth year, in the second month of summer, in the fourth fortnight . . . not far from an old temple, in the field of the householder Samaga, under a śāl tree, when the moon was in conjunction with the asterism Uttarāphālguni, (the Venerable One) in a squatting position with joined heels, exposing himself to the heat of the sun, after fasting two and a half days without drinking water, being engaged in deep meditation, reached the highest knowledge and intuition, called Kevala, which is infinite, supreme, unobstructed, unimpeded, complete, and full.
>
> When the Venerable Ascetic Mahāvīra had become a Jina and Arhat, he was a Kevalin, omniscient and comprehending all objects; he knew and saw all conditions of the world, of gods, men,

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[12] In the earlier stages of the Digambara monastic life, such as *kṣullaka*, the candidate is allowed two garments and in *ellaka* stage a loincloth.

> and demons: whence they came, whither they go, whether they are born as men or animals or become gods or hell beings . . . he the Arhat for whom there is no secret, knew and saw all conditions of all living beings in the world, what they thought, spoke, or did at any moment."
>
> *Kalpasūtra*, 120-121, Jacobi's translation pp. 263-264.

The Event of Enlightenment as Depicted in Art

The moment of enlightenment itself is hardly ever represented visibly.

"Samavasaraṇa", the preaching hall of the "jina". Both the Śvetāmbara and the Digambara traditions[13] give elaborate descriptions of *samavasaraṇa*, the preaching hall of the *jina*, created by gods after his omniscience. In paintings, the *samavasaraṇa* is shown consisting of three concentric circles. In the middle of the circle, which is reached by four gateways, sits Mahāvīra in *padmāsana*. He is decked with ornaments, marked with *śrīvatsa* and seated in *dhyāna mudrā*. In the four corners of the composition are the representations of four pairs of animals normally hostile to each other—the lion and the cow or antelope; the snake and the mongoos; the gull and the fish; the peacock and the snake; the mythical bird (who eats elephants) and the elephant. The idea is that in the atmosphere of the preaching of the enlightened one even the animals cease to be hostile towards each other.—A stone panel from Mahāvīra temple in Osian (Rajasthan) shows *samavasaraṇa* in a circular plan. Being a relief it closely resembles the *samavasaraṇa* of manuscript illustration. Representations of *samavasaraṇa* as metal objects are also common. These are structures with three circular walls, one above the other, surmounted by a pavilion containing four *jina* images preaching in all four directions. A further development of *samavasaraṇa* is *caumukha*, four faced image.[14] In a *caumukha* image (plate XLIV) four figures are placed back to back, facing four directions, on a square pedestal. Often the four figures represent four different *tīrthaṅkara*, in standing or seated posture. Originally the four images were of the same *tīrthaṅkara* preaching in all four directions.

The Event of Enlightenment as Depicted in the Ritual of Idol Installation

The Enlightenment. The ritual image is placed on a platform and a *mātṛkā mantra*, consisting of the letters of the alphabet is inscribed over various parts of the body of the image with a pin dipped in sandalwood paste. In the middle of the night, in seclusion and secrecy, *mantra* are muttered by the *paṇḍit* in front of the image. Both the acts are meant symbolically to impart knowledge to the idol. In the ritual of *nayanonmilana*, opening of the eye, a pin dipped in sandal paste is touched on the eyes, signifying enlightenment.[15]

Preaching in the "samavasaraṇa", the celestial preaching hall. The ritual image of the enlightened one is placed inside a silver shrine representing the *samavasaraṇa* or preaching hall. This is a tapering structure consisting of three circular pedestals placed one over the other surmounted by a pavilion with a *śikhara*. To mark the event of enlightenment and preaching thereafter, a monk or the *paṇḍit* teaches to the crowd of worshippers the essential sayings of Mahāvīra.

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[13] For the Śvetāmbara, see *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. 1, 423-477, trans. Johnson: 190-194. For the Digambara, *Ādipurāṇa*, 22, 76-312, pp. 515-538.

[14] ". . . it may be inferred that installation of such *Caumukhas* in ancient times were possibly regarded as symbolic representations of *samavasaraṇas*;" see Shah, 1955; pp. 95.

[15] See, for example, ". . . make with lines of paint of minute width the lashes, eye lids, the red, white and black circles . . . This is the opening of the eye"; see Goudrian, 1965; p. 174.

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The Event of Enlightenment in Daily Rituals

In the main hall of a Jaina temple, outside the *garbhagṛha,* the inner chamber, there is a silver covered wooden structure, consisting of three tapering stools; on top of which the ritual image used for the daily ritual of the bath is placed. This structure is reminiscent of *samavasaraṇa* which has found a rightful place in the temple, the shrine of the enlightened *tīrthaṅkara.*

Preparation for Enlightenment by Monks

As a part of the daily routine, the monks and nuns of both the sects practise austerities, which consist not only of showing indifference to the pleasures and pains of the body and mind but also of preparing themselves for higher liberation through regular meditation and for the attainment of higher knowledge. The monks meditate either in *padmāsana,* a sitting position, or *kāyotsarga,* a position of leaving the body (standing position). Often the monks and nuns preach publicly about the knowledge and wisdom they have acquired through learning and meditation.

THE EVENT OF NIRVĀṆA

> "In the fourth month of that rainy season . . . in the town of Pāpā, in king Hastipala's office of the writers, the Venerable Ascetic Mahāvīra died, went off, quitted the world, cut asunder the ties of birth, old age, and death; became a Siddha, a Buddha, a mukta, a maker of the end (to all misery), finally liberated, freed from all pains . . . In that night in which the Venerable Ascetic Mahāvīra died, etc . . . freed from all pains, the eighteen confederate kings of Kāśi and Kośala, the nine Mallakis and nine Lichhavis, on the day of new moon, instituted an illumination on the Posadha, which was a fasting day; for they said: 'since the light of intelligence is gone, let us make an illumination of material matter."
>
> *Kalpasūtra,* 123, 128, Jacobi's translation pp. 264-266.

The event of *nirvāṇa* or *mokṣa* is the most crucial occasion in the life of the *jina.* Though both the terms are used as synonyms, the term *mokṣa,* the state of emancipation, more accurately describes the Jaina idea of liberation than the term *nirvāṇa,* the state of being extinguished. Even the enlightened being does not become a *jina* or *tīrthaṅkara* till he has attained *nirvāṇa.*

The Event of Nirvāṇa as Depicted in Art

The liberation of the "tīrthaṅkara". In painted illustrations, two of the eighteen kings who organised the festival on the night of Mahāvīra's death are shown holding torches. According to the legend on the painting, the scene indicates *divālī,* the festival of lights.

The liberated one. In paintings, Mahāvīra, fully adorned with ornaments, sits on a throne in the *padmāsana* position and *dhyāna mudrā.* Below the throne is the crescent moon resting on mountain peaks and representing *īṣatprāgbhārā,* on top of the universe. Two trees bending towards him flank him on both sides. This composition represents *siddha,* the one who has attained final liberation.

In the lotus shaped *siddhacakra*-diagram, the *siddha* is depicted in red, seated on a crescent moon in the typical *jina* posture.

In *siddhacakra* cast in bronze and worshipped as ritual object, the *siddhaśilā,* the seat of the liberated one (the crescent moon), is not depicted.

The Event of Nirvāṇa as Depicted in the Ritual of Idol Installation

The liberation of the "tīrthaṅkara". A painted cardboard mountain is erected on the stage. A glass casket is placed above this mountain and the ritual image is placed inside the casket. Over the casket three canopies are draped. In the background, a painted curtain showing mountain and trees is hung. Around the cardboard mountain there is an illumination of lamps. In front of the stage on the ground a swastika is drawn. On a marble slab, a miniature pyre of sandalwood pieces is erected and lit by a piece of burning camphor, indicating the cremation of Mahāvīra.

The liberated one. The ritual image thus symbolically cremated has attained the state of *nirvāṇa* or *mokṣa*. After this final act in the installation ceremony, the idol, in the form of the liberated *tīrthaṅkara*, is ready for daily worship.

The Event of Nirvāṇa in Daily Rituals and Festivals

Jainas offer rice grains on the table in front of the *jina* image in the temple. These grains are often arranged in the form of a crescent moon with a dot inside. This diagram is referred to as *siddhaśilā* or *candrabindu* and signifies the crescent shaped seat of the *Siddha*, the one who has attained the final liberation.

Mahāvīra's *nirvāṇa* is celebrated by Jainas at the time of the *Divālī* festival, on the night of the new moon in the month of Kārttika. In some Digambara temples, in the early morning sweet balls are offered to the image. This ceremonial act can be interpreted as a symbolic repetition of the cremation of Mahāvīra and the *śrāddha* ceremony, the offering of food to the dead.

The Event of the Cremation of a Monk

When a monk dies, his followers carry the dead body in a festive and joyful procession accompanied by musicians and a large crowd of singing and dancing people, to a special cremation ground. The body is placed in seated position and tied to a circular bier of bamboo. A pyre of sandalwood is erected and is lit with clarified butter. On top of the pyre the bier containing the body is placed inside a crescent shaped boat of wood. The fire is kindled by a donor assisted by the *paṇḍit*, the master of ceremonies.

ICONOGRAPHIC VARIATIONS OF THE TĪRTHAṄKARA IMAGE

In Jaina mythology, there are standardised biographies of all twenty-four *tīrthaṅkara*. Apart from differences in time, place, family and other minor details, all *tīrthaṅkara* are supposed to have experienced the same five great events of embryo, birth, renunciation, enlightenment and *nirvāṇa*. In Jaina iconology too, all *tīrthaṅkara* are depicted in a standardised form. Apart from the images of Ṛṣabhanātha, Supārśvanātha, Neminātha and Pārśvanātha, those of the others are identical in form. According to the Śvetāmbara, Mallinātha, the nineteenth *tīrthaṅkara*, was a woman.[1] Such representations are, however, rare. According to a later tradition each *tīrthaṅkara* also had a special body colour, a pair of *yakṣa* and *yakṣī*, celestial attendants and a symbol of recognition.

ṚṢABHANĀTHA[2]

"The master's body, perfectly symmetrical, looked like a golden playground of Śrīs desiring to play . . . The conch and pitcher shone on the soles, and the svastika on the heels of the Master's feet . . . The lord's toes were like the flame of a lamp, motionless, steady, shining, touching each other, straight like petals of a foot lotus . . . The breast, broad as a slab of gold, high, marked with the jewelled background of the *śrīvatsa*, had the beauty of a playground of Śrīs . . . firm, massive, high shoulders resembled the hump of a bull . . . massive arms, terminated by hands like serpent's hoods, hanging down the knees . . . the ears, pretty with inside convolutions, hanging to the shoulders . . ."

Triṣaṣṭiśalākāpuruṣacaritra, Vol. 1, trans. Johnson, pp. 133-136.

"The lord (Ṛṣabhanātha) tore out the hair of his head in four handfuls, as if intending to give the remains of the sacrifice to the four quarters . . . as the lord of the world was on the point of pulling out the rest of his hair in a fifth handful, Namucidvis asked him 'O Lord, this hair creeper brought by the wind to your golden shoulders shines like an emerald so let it remain.' The lord kept the creeper of hair just as it was."

Triṣaṣṭiśalākāpuruṣacaritra, Vol. 1, trans. Johnson, pp. 166.

"Twenty lacs of *pūrvas* after his birth, the Lord became king in this city to guard the subjects. The first king of kings . . . the lord appointed ministers . . . able in the punishment of the wicked and protection of the good. The king, Vṛṣabha-marked, established able police for guarding against theft, etc. . . . At that time the lord was seated on an elephant's shoulder, and had them bring a lump of wet clay. Placing the clay on the protuberance on the elephant's forehead (*kumbha*) and spreading it with his hand, the Lord made a vessel having its (the *kumbhas*) shape—the first of the arts. The Master said, 'Make other dishes in this way; put in the fire, cook the herbs, and then eat.' Then they executed the Master's command just so. From that time the first artisans, the potters, arose. For the sake of houses for the people, the Lord appointed carpenters. Verily, the procreation of great men is for the procreation of happiness for everyone. He, wise, appointed painters for the painting of the houses, for the sake of diversity of the people's pleasure. He established weavers for the people's clothes; for in the place of all wishing-trees, the Lord alone was a wishing-tree."

Triṣaṣṭiśalākāpuruṣacaritra, Vol. 1, trans. Johnson pp. 150-152.

"Then knowing the rules for giving alms (to ascetics) free from faults, he (king Śreyāṇsa) said to the lord (Ṛṣbhanātha), 'take this juice which is suitable'. The lord put together his hands and held out a dish made from his hands; Śreyāṇsa, lifting up the pitchers of cane-juice in succession, emptied them . . . the Blessed One broke his fast with that juice . . . This inexhaustible gift was made on the bright third of Rādhā and that was the beginning of the present-day festival of Akṣayatritīya."

Triṣaṣṭiśalākāpuruṣacaritra, Vol. 1, trans. Johnson, pp. 180-182.

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[1] *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. IV trans. Johnson, p. 154.

[2] He is also known as Ādinātha as he is the first (Ādi) *tīrthaṅkara*.

Ṛṣabhanātha's life is described in detail in the Śvetāmbara *Triṣaṣṭiśalākāpuruṣacaritra* and the Digambara *Ādipurāṇa*. A short account, however, occurs in the *Kalpasūtra*. These accounts seem to have greatly influenced the iconography of Ṛṣabhanātha. The *Kalpasūtra* manuscript illustrations often depict incidents which are not narrated in the text of the work itself but are taken from the other works.

Ṛṣabhanātha as depicted in art

In paintings, several incidents from the life of Ṛṣabhanātha are depicted. In the scene of coronation of Ṛṣabhanātha as the first king of this world, Śakra is shown putting a mark on the forehead of Ṛṣabha. The king is seated on a throne under a canopy. As it is connected with this scene, Ṛṣabhanātha's marriage is frequently depicted. Of all the inventions attributed to Ṛṣabhanātha, the art of pottery is the one that is most frequently represented in paintings. The king is shown riding an elephant holding a bowl in his hands and presenting it to his followers. In some miniatures, Ṛṣabhanātha is shown painting the wall of a house or sitting at a loom weaving textiles. Sometimes Ṛṣabhanātha is shown meditating in a shrine and is visited by a noble lady, riding on an elephant. This is his mother Marudevī.

In sculpture, where Ṛṣabhanātha is depicted both in *padmāsana*[3] and *kāyotsarga*, he can easily be recognised by the long locks of hair falling on his shoulders. In later images, the bull, his mark of recognition, is depicted on the pedestal.

Ṛṣabhanātha commemorated in ritual

During the festival of *akṣaya tritīya*, celebrated around April, everyone who has fasted throughout the year is given, in a ceremony, sugar cane juice to drink. This is done in memory of Ṛṣabhanātha's breaking his fast by drinking cane juice.

SUPĀRŚVANĀTHA

> "While the embryo (of the *tīrthaṅkara*) was growing, the queen saw herself asleep on a couch of serpents, which had one hood, five hoods and nine hoods. On the twelfth day of the bright half of Jyestha . . . she bore easily a son, gold coloured, marked with a swastika . . . Then Śakra created over the Blessed One's head a serpent like the one that queen Pṛthvī saw in her dream, as it were another umbrella. From that time on, in other Samavasaraṇa also there was serpent, one hooded, five hooded, or nine hooded."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. 2, trans. Johnson, pp. 306-310.

Supārśvanātha as depicted in art

Supārśvanātha, the seventh *tīrthaṅkara*, is often depicted with snake hoods over his head similar to those over Pārśvanātha. According to the legend, the snake should have one, five or nine hoods. He is, however, often depicted without any hoods but is recognisable only by the *swastika*, his mark of recognition.

NEMINĀTHA

> "And now Nemi, wandering about with the princes in sport, entered Vāsudeva's armoury without hesitation . . . Recognising Ariṣtanemi, who intended to pick up the conch from curiosity, Cārukṛṣna, the keeper of the armoury bowed and said: 'Even though you are Hari's brother and are very powerful, nevertheless you are not able to lift, much less to blow the conch. For no one except Hari, is able to lift and blow the conch.' Nemi smiled, lifted the conch with ease and blew it . . . Govinda thought: 'Who has blown the conch ? Has some Cakrin arisen or has Indra come to earth ?' . . . Kṛṣṇa, wishing

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[3] Ṛṣabhanātha, Neminātha and Mahāvīra attained *nirvāṇa* in *padmāsana* position.

> to test his strength of arms himself, said to him (Nemi). . . 'No one but me was able to blow *pāñcajanya* . . . To please me especially, show me your strength of arm' . . . Viṣṇu . . . raised his arm, long as a tree branch; Nemi bent it like a lotus stem. In the same way Neminātha lifted his own left arm and Viṣṇu clung to it with all his strength like a monkey to a tree. The pillar of Nemi's arm was not bent in the least by Viṣṇu.
>
> So in the summer terrible with heat Kṛṣṇa and his harem went with Nemi to a pool in the garden of Raivataka. Viṣṇu with his wives and Nemi entered it for bathing sport, like haṇsas in Mānasa's water . . . Rukmiṇī and others fell at Nemi's feet, urging him to marriage with persistence . . . Nemi thought 'Alas for their ignorance! . . . Not only do they themselves fall into the ocean of worldly existence, they make others fall.'
>
> . . . king Samudravijaya asked the day for the marriage of Nemi and Rājimatī . . . As Nemi went along, he heard the pitiful cries of animals and asked his charioteer, 'what is this?' . . . The charioteer replied . . . 'these various animals have been brought here to provide food for your marriage' . . . Neminātha, giving orders to the charioteer had them released. When the animals had gone to their respective places, the lord had the chariot turned back towards his own house."
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, vol. V, trans. Johnson, pp. 248-260.

According to Jaina mythology, Neminātha, also known as Ariṣtanemi, the twenty-second *tīrthaṅkara*, was the cousin of Kṛṣṇa, the Puranic hero and Hindu deity who is referred in the above passages as Hari, Govinda and Viṣṇu. The latter envied Neminātha's strength and made efforts to defeat him and deviate him from the path of celibacy.

Neminātha as depicted in art

The iconography of Neminātha does not differ from that of other *tīrthaṅkara*. But certain incidents from his life are often depicted in art and particularly in painting.

In the illustrations of the *Kalpasūtra*, the incident of Neminātha blowing the conch of Kṛṣṇa and that of Kṛṣṇa trying to bend Neminātha's arm are shown. In some paintings, Kṛṣṇa's effort to get Neminātha married to any woman is illustrated. Kṛṣṇa and Neminātha are shown standing in the middle of a step well. On both sides there are female figures. In the scene of Neminātha's marriage procession, he is shown dressed as a prince riding an elephant; there are horses, chariots and musicians. On the left hand side, Rājimatī is often shown dressing in her bridal garments and looking in the mirror, attended by two ladies. In another scene, animals are tied in a compound ready for slaughter. Neminātha's chariot is seen turning away on the other side.

Some of these scenes are also illustrated in sculptured reliefs of Jaina temples. In their manner of narration, these are very similar to the painted illustrations of the legends concerning Neminātha.

PĀRŚVANĀTHA

> Now in this Jambudvīpa, there is a city, Vārāṇasi . . . Aśvasena of the Ikṣvāku family was king there . . . His chief queen . . . was Vāmā . . . She bore a son, dark blue in colour, marked with a serpent, like the ground at the foot of a mountain bearing a jewel . . . While he was still in the womb, his mother saw a serpent creeping at her side on a dark night . . . 'that was the power of the embryo', the king Aśvasena gave his son the name Pārśva. . . . On the forenoon on the thirteenth of the dark half of Pauṣa, the moon being in Rādhā, observing a three day fast, the Master became a mendicant with three hundred kings . . . One day in his wandering the Master (Pārśvanātha) came to a hermitage near a town and the sun set. The teacher of the world stood in *pratimā* (a posture) under a banyan tree near a well, motionless as its foot . . . Meghamālin, the beast of gods, blind from anger, approached to attack Pārśvanātha, like an elephant to split a mountain . . . The blessed one was not shaken by them, his eyes motionless in meditation . . . Elephants created by him attacked, trumpeting, dripping with *mada*, their trunks lifted, lofty like living mountains. The Master was not disturbed . . . Then exceedingly angered, the Asura Meghamālin himself created clouds in the sky, like the night at the end of the world. Lightening flashed in the sky, terrifying like a tongue of death . . . he beat the earth

> with streams of water . . . When the water reached the tip of Śrī Pārśvanātha's nose, then the throne of Dharaṇa, the Indra of the Uragas (*nāgas*) shook . . . Then the Nāga-king went with his wives to the Teacher of the World with speed, as if competing with the mind. Dharaṇa bowed to the Master and placed beneath his feet a tall lotus with erect stock, resembling the seed of an omniscient. The serpent king covered the Lord's back, sides and breast with his own coils and made an umbrella with seven hoods over his head.
>
> *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. V, trans. Johnson, pp. 379-396.

Pārśvanātha, the twenty-third *tīrthaṅkara*, is one of the most popular beings worshipped by the Jainas. He is supposed to have lived[4] in the eight century B.C. and was the spiritual forerunner of Mahāvīra.

Pārśvanātha as depicted in art

Pārśvanātha, whose image is to be found nearly in all Jaina shrines, can be recognised by the sevenfold snake hood over his head and the symbol of snake on the pedestal.[5] His cultic images are usually black. The *tīrthaṅkara* is shown in the *padmāsana* or the *kāyotsarga* positions.

In combined forms of cultic images like *caumukha*, the four-faced image, he is usually present. On painted *pata*, cloth, and sculptured plaques, Pārśvanātha is often depicted with *sahasraphaṇa*, a thousand hoods.

In painting, the standardised forms of the *tīrthaṅkara* image are retained although the seven snake hoods are added to the head of Pārśvanātha.

Pārśvanātha's austerities practised to resist the temptations of Meghamālin, whose name suggests a cloud-rain demon, are also often depicted in sculpture and painting. In the painted illustrations, the monk Pārśvanātha is shown meditating in a standing position in a flood of water that reaches up to his chin. In another painting, he is shown attended by the *nāga* couple. In sculptured panels, the assault of the demon Meghamālin[6] and his companions and the rescue of the ascetic by the *nāga* couple by spreading the canopy of hoods are depicted. The cultic images in the temples do not show the demons, though the attendant *nāga* couple are always shown.

THE ASCETIC GOMMAṬA OR BĀHUBALI

Gommaṭa, also known as Bāhubali, the second son of the first *tīrthaṅkara*, Ṛṣabhanātha, is worshipped above all by the Digambara Jainas. After Ṛṣabhanātha's renunciation, his son Bharata began to conquer the universe, though this was resisted by Bāhubali, his brother. This resulted in a duel fought between the two brothers. Just as he was about to defeat his brother, Bāhubali became aware of the futility of material attainments and renounced the world. As an ascetic, he practised severe penances, standing naked in the *kāyotsarga* position of meditation in an attempt to destroy his *karma*.

> "Devoted to meditation, his eyes fixed on the end of his nose, motionless, the *muni* appeared like a signpost . . . Plunged in the nectar of good meditation, he was unconscious of the sun in the middle of the hot season, like a fire-pit, over his head . . . In the rainy season he was no more disturbed by streams of water than a mountain . . . In the winter season . . . he remained comfortable from the fire of meditation . . . Forest buffaloes scratched themselves on him . . . families of rhinoceroses ex-

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[4] See von Glasenapp, 1925: 18

[5] In the exceptional case of the Badami cave, he is shown with five hoods.

[6] The scene is depicted in the Jaina caves at Badami as well as Ellora. The incident is comparable to that of Māra's attack on Buddha shown in Ajanta frescos and elsewhere; see Zimmer, 1955; Plate 247.

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perienced the delight of sleep at night resting with their bodies on his body . . . He was surrounded completely by creepers with hundred branches shooting up, like a drum by leather thongs . . . Hawks, sparrows etc. in harmony with each other, made nests on his body covered with creepers . . . Thousands of serpents hid in the thickets of creepers, terrified by the call of the forest peacocks. . ." *Triṣaṣṭiśālākapuruṣacaritra*, Vol. I, trans. Johnson

Gommaṭa as depicted in art

In southern India especially, Gommaṭa who is held in reverence predominantly by Digambara Jainas, is usually depicted in the *kāyotsarga* position, surrounded by plants and creepers, snakes and other animals entwined round his body. The colossal statue of Gommaṭa at Śravaṇabeḷgoḷā in Karnataka has been the model for all the later images. Older statues still show the long locks of hair hanging over the shoulders, in the fashion similar to the iconography of his father Ṛṣabhanātha.

EXPLANATIONS TO THE PLATES

Plate I. The Great Events

Miniature: The five great events in the life of the *Tīrthaṅkara* Mahāvīra. The five scenes show, in three registers, the event of the embryo, i.e. Mahāvīra in heaven, the event of birth depicted by Triśalā, Mahāvīra's mother, with the new-born child and an attendant, the event of renunciation indicated by the ritual of hair plucking in front of the god Śakra/Indra, the event of enlightenment showing Mahāvīra preaching to the universe and the event of *nirvāṇa*, where the liberated soul of Mahāvīra is seated on a seat in the shape of a crescent moon.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Formerly Heeramaneck Collection, U.S.A. (See Brown, W. N. 1934, Fig. 1).

Plate II. The Event of the Embryo

a) Miniature: Mahāvīra in heaven. Before becoming an embryo to be reborn on earth, Mahāvīra lived in heaven wearing celestial attire. He is shown here seated on a lion throne, surrounded by heavenly musicians and attended by female fly-whisk bearers.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Freer Gallery of Art, Washington. Photo: Freer Gallery 23.3A.

b) Ceremony of idol installation: Mahāvīra in heaven. Śakra/Indra, represented by a participant wearing a shawl and a crown, carries the ritual idol on his head to the place of the embryo ceremony.

Digambara Jaina Temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

c) Sculpture: Arch frame from a *jina* image. Heavenly beings such as flying couples, *gandharva*, musicians with drums and cymbals, a conch blower, elephants with riders etc. are some of the celestial marks of the *tīrthaṅkara* image.

Fragment, Mahāvīra temple, Osian, Rajasthan, ca tenth century. Photo: E. Fischer and J. Jain, 1972.

Plate III. The Event of the Embryo

Sculpture: Hariṇegameṣin. The goat-headed, pot-bellied deity, the commander of Indra/Śakra's army, is shown standing with *abhaya mudrā* and surrounded by children. Hariṇegameṣin is connected with childbirth and carries out Śakra's orders in connection with Mahāvīra's birth.

White dotted red sandstone, Mathura, Kushana period, ca second/third century. Location not known.

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Plate IV. The Event of the Embryo

Miniature: Mahāvīra carried as an embryo by Hariṇegameṣin. Devānandā, the Brahmin lady, is reclining on a bed and her embryo is taken away by the goat-headed Hariṇegameṣin in his folded hands. Some household utensils are hanging from the ceiling and an incense burner, a water pot and a spitting pot are lying under the bed. (The embryo is later placed in the womb of Triśalā; for this reason Hariṇegameṣin is sometimes shown approaching the sleeping lady).

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Freer Gallery of Art, Washington. Photo: Freer Gallery 23.3.E.

Plate V. The Event of the Embryo

a) Sculpture: The parents of a *jina*. The parents—the father leaning over his wife—are shown with beautiful ornaments and elaborate head-dress under a flowering tree on which the *jina* appears seated in the *padmāsana* position. The royal couple is attended by a fly-whisk bearer.

Fragment, light sandstone, Central India, ca tenth century. The Central Archaeological Museum, Gwalior, M.P. Photo: E. Fischer and J. Jain, 1974.

b) Miniature: The parents of Mahāvīra. The royal couple are seated on stools, the king under a baldachin, the queen on a big cushion. In the background is an ornamented part of the palace building.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg Zürich, No. RVI 818. Photo: Wettstein and Kauf, Zürich.

c) Ceremony of idol installation: The mother and the embryo. A woman, representing the mother of the *jina*, places an auspicious *yantra* in a glass casket, which represents the womb, to receive the embryo. The *paṇḍit* reads the text and the husband carries the image wrapped in white cloth, representing the embryo.

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Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

d) Ceremony of idol installation: The father and the embryo. The man acting as the father of the *jina* places the ritual image inside the glass casket on top of a *yantra*. This signifies that the *jina* has become an embryo. The silver miniature shrine, which symbolises the heavenly palace where the *jina* lived before coming to earth, is now empty.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate VI. The Event of the Embryo

Miniature: The mother of Mahāvīra and her fourteen auspicious dreams. The mother, richly dressed, is reclining on a couch with open eyes. In three panels the fourteen dreams announcing the appearance of the *jina* Mahāvīra are shown in sequence.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Freer Gallery of Art, Washington. Photo: Freer Gallery 23.3.G.

Plate VII. The Event of the Embryo

a) Embroidery: The fourteen auspicious dreams and the eight auspicious marks. The dreams of Triśalā, which marked the event of Mahāvīra becoming the embryo of an auspicious person, are shown as an elephant, a bull, a lion, the goddess *Śrī*, garlands, the moon, the sun, a banner, a full vase, a lotus lake, an ocean of milk, a celestial palace, a heap of jewels and a smokeless fire. The eight auspicious marks are: (from right to left in the bottom register) a *swastika*, a mirror, *śrīvatsa*, a full vase, a seat, a lotus, a pair of fish, *nandyāvarta*. The embroidery is on red silk with gold and silver covered threads and silver guilt spangles.

Book cover, Western India, ca nineteenth century. Photo: Wettstein and Kauf, Zürich.

b) Wood work: The fourteen auspicious dreams. In the lintel of a house-shrine the fourteen dreams are depicted in relief. Underneath, in the second panel, the goddess *Śrī* is shown flanked by fly-whisk bearers and elephants. Around are small shrines with seated *jina*. Underneath is a Gaṇeśa figure.

Wooden house-shrine, height: 117 cm, Western India, seventeenth century. Collection Dr. J. Belmont, Dept., Museum für Völkerkunde, Basle, No. 600. Photo: Wettstein and Kauf, Zürich.

Plate VIII. The Event of the Embryo

a) Miniature: The father being helped in his toilet. The king Siddhārtha, who is always shown as a young bearded man richly dressed, has his hair dressed with a comb and his body anointed with oil.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Photo: Wettstein and Kauf, Zürich.

b) Miniature: The father in the gymnasium. The king appears in the different positions, such as weight lifting, wrestling etc.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg, Zürich. Photo: Wettstein and Kauf, Zürich.

Plate IX. The Events of the Embryo and Birth

a) Ceremony of idol installation: The main image as an embryo. The large, immovable image which is ceremonially installed in the Jaina temple of Songarh, Saurashtra, is wrapped in white cotton cloth to represent the image in the form of an embryo. The white marble image has a lotus pedestal which bears the lion symbol of Mahāvīra.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Ceremony of idol installation: The ritual image as an embryo. The small bronze image is placed inside a glass casket. A lamp is lit in front of it. The image remains in the form of an embryo in the womb for one night.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

c) Ceremony of idol installation: The event of birth. An assistant of the *paṇḍit* who performs the ceremony removes the image from the casket and places it on a silver pedestal.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

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Plate X. The Event of Birth

a) Sculpture: Birth and purification of Mahāvīra. The panel shows on the left the mother of the *jina* reclining on a couch near the newly born child. Several visitors (including Hariṇegameṣin?) surround her. On the right, the child is being taken on an elephant for a bath after birth.

Red sandstone panel at the Mahāvīra temple, Osian, Rajasthan, ca eleventh century. Photo: E. Fischer and J. Jain, 1973.

b) Miniature: Birth and purification of Mahāvīra. In the upper section, Triśalā, reclining on a mattress, looks at her child resting in her right arm. Two pots are hanging from the ceiling in the right corner. In the lower section the child is shown seated in the *padmāsana* position on the lap of Śakra/Indra (here two armed) while two attendant gods hold pots of water for a bath. The bulls of Śakra guard the directions.

Illustration from the *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg Zürich, No. RVI 818. Photo: Wettstein and Kauf, Zürich.

c) Ceremony of idol installation: The first procession after birth. The ritual image is taken out of the temple and carried in procession on an elephant by the person representing Śakra/Indra and his family.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate XI. The Event of Birth

a) Sculpture: Mahāvīra's first bath. After birth, the *jina*, shown here with full hair and ornaments, is being given a bath by two female worshippers pouring water from jars. The *jina* is seated in the *padmāsana* position on top of a hill. An attendant brings another pot of water.

Red sandstone panel, Mahāvīra temple, Osian, Rajasthan, ca eleventh century. Photo: E. Fischer and J. Jain, 1973.

b) Ceremony of idol installation: Mahāvīra's first bath. On top of an artificially constructed hill (*panduk śilā*), the ritual image is bathed by devotees dressed as celestial beings. Various kinds of liquids are poured over the image from pots of gold and silver.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

c) Daily ritual: The bath of the ritual image. A Digambara worshipper, clad in white ritual garments, gives the daily ritual bath to the image with the help of an employed *brahmin* temple priest. Another worshipper provides for pots of water, milk etc.

Digambara Jaina temple, Ajmer, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

Plate XII. The Event of Birth

Daily temple ritual: The bath of the *jina* image. The temple priest pours water with both hands over the head of a large white marble image of Ṛṣabhanātha. The doors of all the casket-shrines are opened in the morning for the bath ritual.

Digambara Jaina temple Ajmer, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

Plate XIII. The Growing Up of the *Tīrthaṅkara* Mahāvīra

a) Miniature: The childhood of Mahāvīra. In the upper register, a black snake is shown entwined around a tree. The snake represents a god who attempted to scare child Mahāvīra, but was brought under control by him. Nearby the same god as a human with a beard. The boy Mahāvīra is riding on his shoulders. In the lower register the boy Mahāvīra is shown seated on an elephant with a slate in his hands and a servant preceding him. He is going to school.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Photo: Wettstein and Kauf, Zürich.

b) Ceremony of idol installation: The childhood of Mahāvīra. The ritual image is dressed in royal attire and placed inside a silver cradle. Around the cradle, there are toys and a plate containing money given by the relatives of the newly born child. This is still the custom in Jaina families.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate XIV. The Growing Up of the *Tīrthaṅkara* Mahāvīra

Bronze figure: Mahāvīra as a Prince. Mahavīra meditating as a prince prior to the event of renunciation. In this form he is known as *jīvantasvāmi*. He is still a prince and thus wears his crown, ornaments and long locks of hair.

Jīvantasvāmi, Bronze, from Akota, Baroda Museum and Picture Gallery, ca fifth century. Photo: Museum Baroda Acs. 109/Ar. 580.

Plate XV. The Event of *Dīkṣā* or Renunciation

Miniature: Mahāvīra preparing for his renunciation. Prince Mahāvīra is sitting in a relaxed position on a royal seat, removing his ornaments and placing them on a table in front of him. Poor old men are shown rushing towards him to receive the ornaments.

Illustration from a *Kalpasūtra* manuscript, height: 10,5 cm, Western India, ca fifteenth century. Museum für Indische Kunst, Staatliche Museen-Preussischer Kulturbesitz, Berlin. Photo: Museum für Indische Kunst, Berlin, Iy 504042V.

Plate XVI. The Event of *Dīkṣā* or Renunciation

a) Miniature: Mahāvīra proceeding for renunciation. Mahāvīra is seated in a palanquin carried by four men.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg Zürich. Photo: Wettstein and Kauf, Zürich.

b) Ceremony of *dīkṣā*: The renunciation of a Śvetāmbara nun. The candidate for *dīkṣā* is dressed in rich garments and jewellery. She stands in a horse carriage under an umbrella. With outstretched hands she showers coins in all directions representing the incident of giving away of possessions.

Ceremony of the Śvetāmbara Jaina, Sthānakavāsī sect, Bombay, Vileparle. Photo: Jyotindra Jain, 1973.

c) Ceremony of *dīkṣā*: The renunciation of a Digambara monk. The young man renouncing the world is dressed in bright garments and a crown. He is seated on a richly decorated elephant along with his parents; his father is wearing a turban and his mother is wearing a crown under her veil.

Ceremony of the Digambara Jaina community, Nasirabad, Rajasthan. Photo: Photostudio, Amjer, 1972.

Plate XVII. The Event of *Dīkṣā* or Renunciation

Miniature: Mahāvīra plucking out his hair. The *jina*, seated under a tree, is shown plucking out his long, black hair in handfuls. In front of him is seated Śakra/Indra on an elephant under an umbrella gathering the hair in one of his four hands. In the raised hand he carries the elephant goad, one of his marks of recognition. Mahāvīra's body is now devoid of ornaments.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Los Angeles County Museum of Art, M. 72, 53.20, fol. 52. Photo: Los Angeles County Museum of Art.

Plate XVIII. The Event of *Dīkṣā* or Renunciation

a) Ceremony of idol installation: The ritual of hair plucking. To perform the ritual of hair plucking, the most characteristic feature of Mahāvīra's renunciation from the world, the ritual image is placed on a pedestal inside an enclosure of white curtains under a tree. The *paṇḍit* is shown symbolically plucking the hair by scraping the cloves fixed on the head of the image.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1973.

b) Practices of Jaina monks: The ritual of hair plucking. A Jaina monk plucking out his hair as a part of his austerities. This ritual takes place in public every four months.

Digambara Jaina temple, Podanpur, near Bombay. Photo: E. Fischer and J. Jain, 1973.

Plate XIX. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Practices of Jaina monks: *Dīkṣā*, the ceremony of renunciation. An *ācārya* or leader of the group of monks, is seated to the right of the novice. The latter dressed in the white garments sits in the *padmāsana* position in front of a small ritual image as the rest of his hair is plucked out by a junior monk. The monk is shown drawing an auspicious mark over the head of the novice.

Digambara Jaina *dīkṣā* ceremony, Nasirabad, Rajasthan. Photo: Photostudio, Ajmer, 1972.

b) Sculpture: An order of monks. This panel depicts the *ācārya* or leader of the group of monks in the centre. His right hand is raised in the attitude of preaching and in the left, he is holding a scripture wrapped in cloth. He is flanked by two monks carrying brooms. Two seated figures in the same attitude as the *ācārya* tilt their heads towards the master. The brooms of the *ācārya* and the two monks are placed in front of them. On the pedestal there are small figures of kneeling monks, holding their brooms under their arms, representing either *elak*, the monks in their first stage of the monastic life or nuns. They are worshipping *sthāpana*, a cross-stand with scriptures.

Deogarh fort, temple No. 1, Lalitpur, Uttar Pradesh, ca twelfth century. Photo: E. Fischer and J. Jain, 1973. (See Bruhn, 1969: 169, pl. 210).

Plate XX. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Ceremony of idol installation: Mahāvīra as a monk. The ritual image is shown without clothes. A miniature broom and a water pot, the characteristic marks of the Digambara monks are placed beside the image.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Practices of monks: *Dīkṣā,* the Digambara ceremony of renunciation. The novice greets the *ācārya,* leader of the group of monks and receives from him a water pot and a broom. With this initiation ceremony the novice, now dressed in two white cloths, becomes an *elak,* the most junior monk in the group.

Digambara Jaina *dīkṣā* ceremony, Nasirabad, Rajasthan. Photo: Photostudio, Ajmer, 1972.

Plate XXI. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Sculpture: Practices of monks. The relief shows various scenes of monastic life, probably connected with the life of Ṛṣabhanātha. In the upper panel, a monk is shown wandering about naked in the jungle. In the second row, a standing monk is offered food by a couple. In the middle row there are scenes of monks studying and meditating.

Monastery at Chandragupta Basti, Śravaṇabeḷgoḷā, Karnataka, ca eleventh century. Photo: Hans Himmelheber, Heidelberg, 1973.

b) Practices of monks: Begging for food. A Digambara monk walking through the town to beg food. He carries his broom and water pot in his left hand, holding his right hand in the gesture of food begging, *ahāra mudrā* (lit. gesture of eating). Another monk, who accompanies him, wears two white cloths as he is still in the first stage of the monastic life.

Nasirabad, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

Plate XXII. The Event of *Dīkṣā* or Renunciation and monkhood

a) Ceremony of idol installation: Mahāvīra wandering about as monk. An assistant of the officiating *paṇḍit* carries the ritual image inside a bucket, covered with a cloth earlier used as a wrapping. He walks, unnoticed by the people, towards the temple. The act indicates the wandering of Mahāvīra in the jungle.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Practices of monks: Wandering through the country. An old monk is leaving the boundary of a village to proceed on his *vihāra* or wandering tour. Several devotees accompany him some way as a gesture of reverence.

Deogarh, Lalitpur, Uttar Pradesh. Photo: E. Fischer and J. Jain, 1973.

c) Ceremony of idol installation: Mahāvīra begging for food. The ritual image and the miniature broom are carried on his head by a devotee. A woman who carries a pot of water covered with a coconut goes round the image, indicating an invitation to the monk to eat at her house.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

d) Practices of monks: A Digambara monk begging for food. The monk stands in front of his host's house. The host walks round the monk, with a pot of water covered with a coconut. After this, the monk may enter the host's house for food.

Nasirabad, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

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Plate XXIII. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Ceremony of idol installation: Mahāvīra being fed as a monk. The ritual image is placed on a pedestal under a tent. Silver plates and bowls are placed in front of the image. The householders fill a spoon, hold it in front of the image and drop the food in the plate.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Practices of monks: Eating in the standing position (Digambara). A Digambara monks is allowed to eat only in standing position and using only the hollows of his hands. After having washed his hands and feet, the monk stands on a small stool, placing his water pot and the broom at the side. A white cloth is tied above him on the ceiling like a canopy to avoid any dust or insects falling into the food. The hostess gives him the food morsel by morsel, placing it in his hollowed palms and pours liquids at intervals.

Deogarh, Lalitpur, Uttar Pradesh. Photo: Barbara Fischer, Zürich, 1973.

c) Practices of monks: Begging for food (Śvetāmbara). A recently initiated monk receives his first food at his mother's house. The boy is shown by the *ācārya*, the leader of the group, how to hold the food-bowl as well as how to carry the broom, the stick and his garments in the proper way. His mother pours the food into his bowl.

Ceremony of Śvetāmbara Jaina *dīkṣā*, Surat, Gujarat. Photo: Studio Express, Surat, 1971.

d) Miniature: Feeding a monk. A naked monk of golden colour (possibly Mahāvīra) is shown receiving food in the standing position. A royal personage is feeding him in an open landscape.

Painting from Central India, early nineteenth century. Photo: Wettstein and Kauf, Zürich.

Plate XXIV. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Miniature: Monk preaching to the public. A Śvetāmbara monk is seated on a throne with a triangular back and a large cushion. Clad in white clothes, he carries a piece of thin white cloth tied over his mouth. In his left hand he holds scriptures and his right hand is raised in the gesture of speaking. The ladies are seated in seclusion behind him and the noblemen who have arrived there on elephants are seated in front of him. Behind the men, there are two monks and two nuns squatting on the ground.

Jodhpur, Rajasthan, ca nineteenth century. Photo: Wettstein and Kauf, Zürich.

b) Practices of monks: Preaching to the public (Digambara). A Digambara Jaina monk recites the text and interprets it to the public. Members of the local Jaina community have gathered in the courtyard of the temple, the women behind the monk and the men facing him. In front of him is the *sthāpana* or cross stand, which holds the scriptures. Other monks of the group are seated beside him.

Digambara Jaina temple, Nasirabad, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

Plate XXV. The Event of *Dīkṣā* or Renunciation and the Monastic Life

a) Practices of monks: Meditation in *padmāsana*-position. The *Digambara*-monk is seated leg upon leg, the hands are placed before his body on the heels, both palms upward. The legs are closed.

Nasirabad, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

b) Practices of monks: Yoga-posture. Not only for meditation but for physical fitness yoga is practised by monks. Especially after a cold night, the body is stretched and bent to increase blood-circulation.

Nasirabad, Rajasthan. Photo: E. Fischer and J. Jain, 1972.

c) Miniature: The illustration to the parable of evaporating a lake through meditation shows in the top most register two monks in *kāyotsarga* or standing posture of meditation. In the middle register a monk sits under a tree in *padmāsana* or seated posture. He might have a weight on his head. At the right, another monk is practising *vīrāsana* posture. He is seated upside down, cross legged. At the bottom a monk is receiving services from a younger monk. He sits on a wooden seat, his feet are anointed and rubbed.

Illustration of the *Uttarādhyayanasūtra*, dated 1591 A.D. From: Brown, 1941: Fig. 122 (Collection of Sarabhai Nawab, Ahmedabad).

Plate XXVI. Meditation

Bronze image: A *tīrthaṅkara* meditating. The *jina* is standing in the *kāyotsarga* position in meditation. He has a youthful body, long arms, strong shoulders and a smooth skin. In meditation, the eyes are fixed on the tip of the nose.

The inscription on the pedestal reads: "Donated by Nakkanjurai, the merchant of Mayindrapaadi in Nenmelinadu", ca ninth or tenth century, South India.

Plate XXVII. The practices of monks

Meditation in the *kāyotsarga* position. While meditating in the *kāyotsarga*, position of leaving the body, the monk stands erect, with his shoulders pulled backwards and his chest expanded. He stands with his arms hanging down and keeps his feet slightly apart. He holds the broom in his hand and meditates with his gaze fixed on the tip of his nose.

Digambara Jaina Dharamshala, Deogarh, Lalitpur, Uttar Pradesh. Photo: E. Fischer and J. Jain, 1973.

Plate XXVIII. Austerities

Bronze image: A *jina* under a tree. The *tīrthaṅkara* standing under a tree in the *kāyotsarga* position is here experiencing the event of enlightenment. South Indian images often show *jina* standing or sitting under the tree of their enlightenment. The image, now rusty, stands under a tree with highly stylised branches, foliage and birds.

South India, ca twelfth or thirteenth century. Museum für Indische Kunst, Staatliche Museen-Preussischer Kulturbesitz, Berlin. Photo: Museum für Indische Kunst, Berlin.

Plate XXIX. The Event of Enlightenment

Ceremony of idol installation: The attainment of supreme knowledge. A ritual image of white marble is placed on a metal-plated stool. The *paṇḍit* marks the eyelids of the image

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with a wooden pin dipped in sandal wood paste. The act represents *nayanonmilana*, the opening of the eyes, signifying enlightenment.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate XXX. The Event of Enlightenment

a) Ceremony of idol installation: Attainment of supreme knowledge. The *paṇḍit* inscribes on all the ritual images the *mātṛkā mantra*, consisting of letters of the alphabet. The inscription is done with a reed-pen dipped in sandal wood paste. The act refers to the imparting of absolute knowledge.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Ceremony of idol installation: Attainment of omniscience. The *paṇḍit* is seated in front of a low stool on which the ritual image is placed over a marble tile. In front of the image there is a metal plate into which the pandit repeatedly pours water a short while after pronouncing a number of *mantra*. Two earthen lamps are burning near the image and a few coconuts are lying around.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

Plate XXXI. The Event of Enlightenment

Miniature: Mahāvīra preaching to the universe. The *jina* is seated in the middle of the *samavasaraṇa*, the celestial preaching hall, consisting of three ramparts approachable through four gateways pointing in all four directions. In the four corners outside the circular structure there are four pairs of animals which are hostile to each other—a lion and an antelope, a snake and a mongoose, a fish and a gull and an elephant-eating mythical bird and an elephant. All these animals come together in the peaceful atmosphere engendered by the preaching of the *jina*.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg Zürich, No. RVI 818. Photo: Wettstein and Kauf, Zürich.

Plate XXXII. The Event of Enlightenment

Daily ritual: A nun in the preaching hall of a temple (Śvetāmbara). In front of the nun who is preaching to the audience is a tapering structure consisting of three stools surmounted by a silver lotus-stand holding the scriptures tied in white cloth. The tapering structure is reminiscent of *samavasaraṇa*. On a stool nearby is a *yantra* made from rice grains.

Śvetāmbara Jaina temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1972.

Plate XXXIII. The Event of Enlightenment

a) Ceremony of idol installation: Mahāvīra preaching to the universe. The ritual image is placed inside a shrine which surmounts a three tiered structure representing *samavasaraṇa*, the celestial preaching hall.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Sculpture: Mahāvīra preaching to the universe. A relief panel shows a *samavasaraṇa* or celestial preaching hall consisting of three circular ramparts and four gateways in all the four directions. The *jina* is seated in the middle of the structure.

Ceiling panel of the Kumbharia temple, Banaskantha District, North Gujarat, ca eleventh century. Photo: E. Fischer and J. Jain, 1973.

Plate XXXIV. The Event of *Nirvāṇa*

Miniature: The liberated soul of the *tīrthaṅkara*. *Siddha*, the supreme liberated being, fully decked with ornaments, is seated on a stool under a canopy. His stool rests on a seat shaped as a crescent moon over mountain peaks which suggest flames. He is flanked by two trees. *Siddhaśilā* (the seat of the *Siddha*) is situated on top of the universe, here indicated by the mountain peaks.

Illustration from a *Kalpasūtra* manuscript, Western India, ca sixteenth century. Museum Rietberg Zürich, No. RVI 818. Photo: Wettstein and Kauf, Zürich.

Plate XXXV. The Event of *Nirvāṇa*

a) Ceremony of idol installation: Cremation of the *jina*. The final liberation of the *jina's* soul is represented by a symbolic cremation. Over a diagram made from red *sindūr* powder, a marble slab is placed. Over the slab a miniature pyre is made from sandalwood pieces. The pyre is kindled with burning camphor by the *paṇḍit* and other participants. The ritual image (not seen in picture) is at this moment in a glass casket on the seat of the *siddha* over a miniature mountain.

Digambara Jaina temple, Songarh, Saurashtra. Photo: Jyotindra Jain, 1974.

b) Practices of monks: Cremation (Digambara). The corpse of the Digambara monk is placed in the *padmāsana* position on a wooden seat with a back-rest and is tied to it with a rope. Over the seat, a canopy is constructed. This structure is carried in procession to the cremation ground.

Digambara Jaina temple, Khar, Bombay. Photo: Virendrakumar Jain, Bombay, 1973.

c) Practices of monks: Cremation (Śvetāmbara). In the funeral pyre of a monk a boat in the shape of a crescent moon can be seen. This contained the body of the monk. The monk's body was fully decked with clothes and placed in the boat-shaped bier under a canopy on an open truck and brought to the cremation ground in procession.

Śvetāmbara Jaina, the cremation of a Śvetāmbara *ācārya* with the honorific title *panjab kesari*, "lion of the Panjab". New Delhi. Photo: E. Fischer and J. Jain, 1972.

Plate XXXVI. The Event of *Nirvāṇa*

a) Miniature: Celebration of lights. Three of the eighteen kings who assembled on the night of Mahāvīra's death are shown holding torches. The legend to the picture reads *divālī* or festival of lights.

Illustration of a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Former Heeramaneck collection, U.S.A. (cf. Brown, 1934: fig. 84).

b) Temple festival: Celebration of *divālī*, Mahāvīra's *nirvāṇa*. On the day of *divālī* the day of Mahāvīra's *nirvāṇa*, a large sweet ball is offered in some Jaina temples. The

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main participants are wearing yellow garments. Lamps are burning on and around the sweet balls. The ritual reminds of the *śrāddha* performance for the dead among the Hindus.

Digambara Jaina temple, Kalbadevi Road, Bombay. Photo: E. Fischer and J. Jain, 1973.

Plate XXXVII. The Final Liberation

Brass image: *Siddha*, the liberated soul. The *siddha*, no longer in possession of the material body, is depicted as transparent, as the empty space within the silhouette outline of a male body, standing in the *kāyotsarga* position of leaving the body.

Brass image, Central India, ca eighteenth or nineteenth century. Photo: E. Fischer, 1974.

Plate XXXVIII. The *Tīrthaṅkara* Ṛṣabhanātha

Sculpture: Ṛṣabhanātha (Śvetāmbara). The first *tīrthaṅkara* stands in the *kāyotsarga* position on a pedestal which carries his symbol, the bull. He is dressed in a thin lower garment and has a *śrīvatsa* on his chest. His face has a serene expression and his long earlobes touch his shoulders. His long hair ends in an *uṣṇīṣa* and two locks hang down to the shoulders. His well-proportioned body is stylized so as not to show the body hair, the muscles and the bones. His long arms hang up to the knees. (The right arm is broken). The surrounding arch contains a triple umbrella over him, two elephants, a conch-blower and several celestial musicians and dancers. On the sides of the pillars which hold the arch there are figures of sixteen *mahāvidyādevī* or goddesses of magic, two of whom are standing at Ṛṣabhanātha's feet adjacent to two *chauri*-bearers. The goddess on the left is Apraticakra or Cakreśvarī who is a *mahāvidyādevī* as well as the attendant *yakṣī* of Ṛṣabhanātha.

Candrāvati, northern Gujarat, eleventh century, height: 161 cm. Collection von der Heydt, Museum Rietberg Zürich, No. RVI 213. Photo: Ernst Hahn, Zürich. (cf. van Lohuizen-de Leeuw, 1964: 110ff).

Plate XXXIX. The *Tīrthaṅkara* Ṛṣabhanātha

a) Sculpture: Ṛṣabhanātha's face and *śrīvatsa*. His calm face shows him engrossed in meditation with his eyes fixed on the tip of his nose. His smooth, prominent chest bears a diamond-shaped *śrīvatsa* mark in the centre. His long earlobes and locks of hair are seen hanging down to the shoulders.

b) Sculpture: Detail of the arch over Ṛṣabhanātha. Here the triple umbrella and three celestial musicians with flute, conch and tuba are seen.

c) Sculpture: *Lāñchana*, the symbol of recognition of Ṛṣabhanātha. The Zebu-bull is seated on a lotus flower, which has become rather obliterated because of the image's regular use in ritual.

d) Sculpture: Ṛṣabhanātha's attendants. Near his right foot is a worshipper in the kneeling position. On the side are a *chauri*-bearer and a female figure, who can be identified as *Apraticakra*, one of the sixteen *mahāvidyādevī*. She holds a *cakra* or disc, as does *Cakreśvarī*, the guardian *yakṣī* of Ṛṣabhanātha.

Plate XL. The *Tīrthaṅkara* Ṛṣabhanātha

Sculpture: Torso of Ṛṣabhanātha. The first *tīrthaṅkara* can be identified by the long locks of hair falling on his shoulders. The youthful body is flanked by two richly dressed attendants who stand on lotus pedestals. A part of the richly decorated halo is seen over the shoulders.

Red sandstone, Mathura, Northern India, early Gupta style. Mathura, Archaeological Museum. Photo: E. Fischer and J. Jain, 1973.

Plate XLI. The *Tīrthaṅkara* Ṛṣabhanātha

a) Miniature: Ṛṣabhanātha appointed as the first king and organising the first marriage. In the upper register, Ṛṣabhanātha, dressed in royal attire, sits in a relaxed position on a big cushion. The four armed god Indra/Śakra stands before him and applies the mark of coronation to his forehead. In the lower panel, Ṛṣabhanātha and his bride stand under a pavilion made from banana plants, watched by two small attendants. The hands of the bride and the bridegroom are joined together. These incidents refer to Ṛṣabhanātha introducing the institutions of administration and family.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Formerly Heeramaneck collection, U.S.A. (cf. Brown, 1934: pl. 120).

b) Miniature: Ṛṣabhanātha inventing various crafts. In the upper register, Ṛṣabhanātha, seated on an elephant, holds a large pot which he has moulded over the protuberance of the elephant's forehead. The person in front of the elephant might be an assistant or Ṛṣabhanātha himself with a lump of clay. In the lower register, Ṛṣabhanātha demonstrates the arts of whitewashing the house and of weaving.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Formerly Heeramaneck collection, U.S.A. (cf. Brown, 1934: pl. 122).

c) Miniature: Ṛṣabhanātha as the first monk receiving alms. A begging monk—Ṛṣabhanātha—is standing in front of a richly dressed king receiving alms. He is dressed in a white dotted garment and holds a broom under his arm. His begging pots are shown lying on the ground. The king is shown pouring sugar cane juice either into the pot lying underneath or onto Ṛṣabhanātha's raised hand.

Illustration from a *Kalpasūtra* manuscript, Western India, ca fifteenth century. Formerly Heeramaneck collection, U.S.A. (cf. Brown, 1934: pl. 125).

d) Temple festival: *Akṣaya tritīya*, the festival of sugar cane juice. Some women are being offered sugar cane juice poured out of a jug onto plates to drink after having fulfilled specific vows of fasting during the previous year. The festival of *akṣaya tritīya* is celebrated to commemorate Ṛṣabhanātha's breaking his fast by drinking sugar cane juice.

Śvetāmbara Jaina temple, Narsi Natha Street, Bombay. Photo: Jyotindra Jain, 1974.

Plate XLII. The *Tīrthaṅkara* Neminātha

a) Miniature: Neminātha conversing with Kṛṣṇa. Neminātha and Kṛṣṇa are standing in the middle of a step well. On both the sides are two ladies standing on the steps. Two additional arms, one stretched out and another raised with a conch, refer to the incidents of testing the strength of arms and of lifting the conch shell of Kṛṣṇa.

Illustration from a *Kalpasūtra* manuscript, Western India, ca seventeenth century. Photo: Wettstein and Kauf, Zürich.

b) Miniature: Neminātha decides to renounce the world. In the upper section, Rājimatī,

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beautifully dressed, waits for the bridegroom Neminātha to arrive; he is seen approaching her on a horse. In the lower section, Neminātha is seated on a horse carriage behind the charioteer who is driving the carriage away from the marriage ceremony. On the left are seen the animals tied for slaughter for the marriage feast.

Illustration from a *Kalpasūtra* manuscript, Western India, ca seventeenth century. Photo: Wettstein and Kauf, Zürich.

Plate XLIII. The *Tīrthaṅkara* Pārśvanātha and other *jina* Representations

a) Sculpture: Head of a *jina*. In this early representation of the *jina*, the curly hair and the *uṣṇīṣa*, the protuberance on the head are not shown. Open, blank eyes and the smile add a deep serenity to the face.

Red sandstone from Mathura, height: 33,5 cm, Kushana style, ca first century. Collection von der Heydt, Museum Rietberg Zürich, No. RVI 2. Photo: Wettstein and Kauf, Zürich.

b) Sculpture: Pārśvanātha in the *padmāsana* position. Seated in meditation, Pārśvanātha is seen with a seven-hooded snake forming an umbrella over his head.

Red sandstone, Mathura, Kushana style, ca second century. State Museum Lucknow. Photo: Jyotindra Jain, 1973.

c) Sculpture: Pārśvanātha meditating. The full relief shows Pārśvanātha engaged in *kāyotsarga* austerities. A snake is entwined behind him with its multihooded head over him like a baldachin. On one side a couple is kneeling in adoration of the *jina*; on the other, a *yakṣī* is standing with her arm raised, holding back a demon. In the middle, a demon on a water-buffalo and a lion are shown approaching. Above, are seen a canopy and flying *gandharva* rejoicing.

Relief in cave 32, Ellora, Maharashtra, ca ninth century. Photo: E. Fischer and J. Jain, 1974.

d) Miniature: Pārśvanātha meditating. Pārśvanātha is standing in an open field meditating. A rectangle filled by a blue colour indicates the water which has submerged him up to the nostrils when the demon Meghamālin attacked him with clouds and lightning.

Illustration from a *Kalpasūtra* manuscript, Western India, dated A.D. 1520. Los Angeles County Museum of Art, U.S.A. No. 72.53.13 (74r) Photo: Los Angeles County Museum of Art.

Plate XLIV. Pārśvanātha

a) Sculpture: Pārśvanātha in a *caumukha* image. The fourfold image consists of Pārśvanātha and three other *jina* facing in all four directions. The four *tīrthaṅkara* are seated on lion thrones and sheltered by trees, indicating the event of their enlightenment. Above the *jina* appear fragments of *gandharva*, flying celestial beings. The sculpture is crowned by a tapering tower indicating that perhaps the whole was once part of a *mānastambha*, a commemorative pillar.

Brown sandstone, Central India, Tekanpur, Gwalior, M.P., ca tenth century. Photo: E. Fischer and J. Jain, 1973.

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b) Sculpture: Pārśvanātha with his *yakṣa* and *yakṣiṇī*. The *jina* is seated in the *padmāsana* position on a lion throne flanked by a three-hooded male *nāga* holding a *chauri* and a one-hooded *nāginī* holding an umbrella. He is being venerated by two pairs of flying *gandharva*.

Brownish, polished sandstone, Rajasthan, post-Gupta style, ca ninth century. Digambara Jaina temple, Ajmer, Rajasthan. Photo: E. Fischer and J. Jain, 1973.

c) Sculpture: The Thousand-hooded Pārśvanātha. Here Pārśvanātha is shown standing, surrounded by tens of hoods over his head. By his sides stand his attendant *yakṣa* and *yakṣiṇī*, shown as half-human and half-snake, and two *chauri* bearing *nāginī*. On top are two elephants purifying Pārśvanātha.

White marble, Ranakpur, South Rajasthan. ca sixteenth century. Photo: E. Fischer and J. Jain, 1973.

Plate XLV. The Ascetic Gommaṭa

a) The renunciation of Gommaṭa. The upper panel shows the scene of the war between Gommaṭa and his brother Bharata. The army consists of horses, elephants and armed soldiers. In the lower panel, the two brothers are shown engaged in a duel. In the centre Gommaṭa, engrossed in meditation, is approached by his brother and his wife.

White marble, ceiling panel, Kumbharia, Banaskantha District, North Gujarat, ca eleventh century. Photo: E. Fischer and J. Jain, 1972.

b) Sculpture: The austerities of Gommaṭa. The ascetic Gommaṭa, Bāhubali, the son of Ṛṣabhanātha, stands in unshaken meditation, in *kāyotsarga*, the position of leaving of the body. The ascetic stood in steady concentration for such a long time that creepers grew around his body and a snake, a lizard and a scorpion live on his limbs. Two girls are shown removing the plants from around his body.

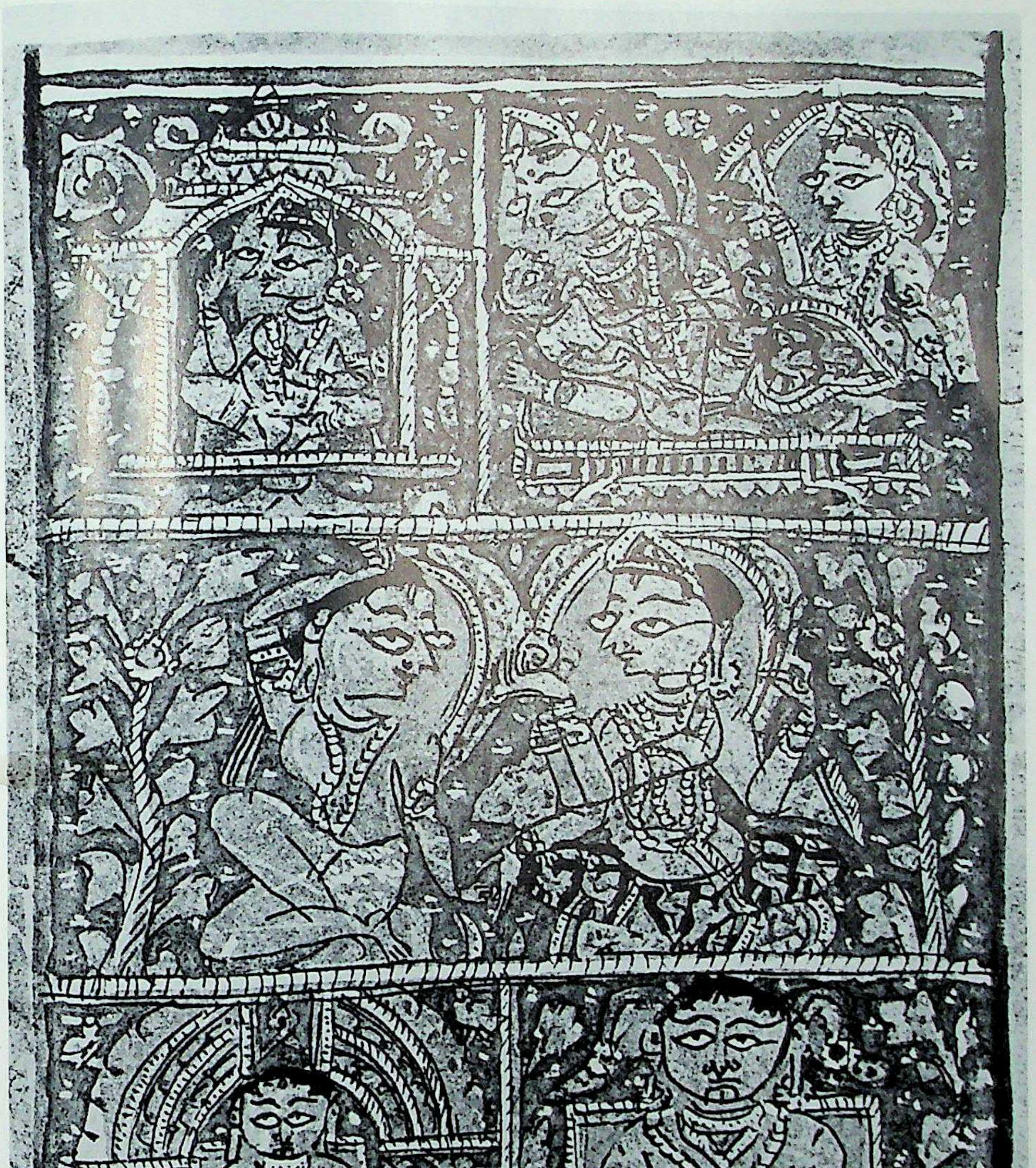
Deogarh, Lalitpur, Madhya Pradesh (from Deogarh fort, temple No. 12), ca thirteenth century. Sahu Jain Museum, near Dharamshala, Deogarh. Photo: E. Fischer and J. Jain, 1974. (cf. Bruhn, 1964: 129, pl. 138).

Plate XLVI. The Ascetic Gommaṭa

Sculpture: The austerities of Gommaṭa. The colossal statue of Gommaṭa or Bāhubali shows the ascetic in *kāyotsarga* meditation. Creepers grew around his body in his long years of unshaken meditation. This colossal statue carved from a monolith is twenty-one meters tall and stands on top of a hill 140 meters high.

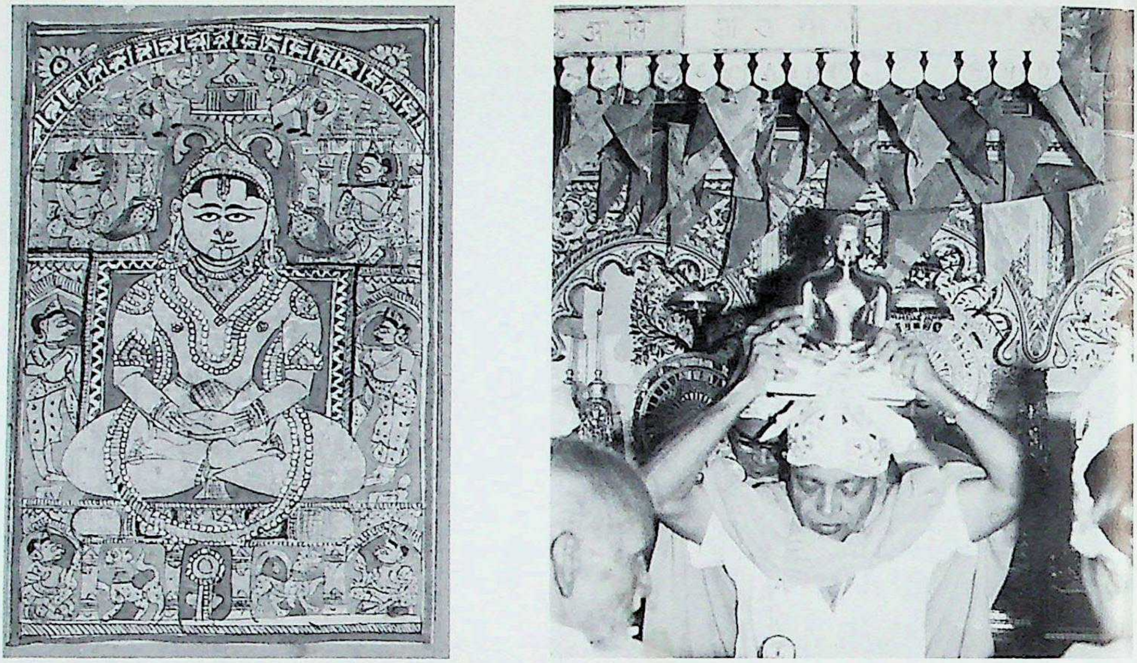
Light coloured basalt, partly besmeared with offerings. Indragiri hill, near Śravaṇabeḷgoḷā, Karnataka, ca tenth century. Photo: Balthasar Reinhart, Winterthur, 1974.

PLATES



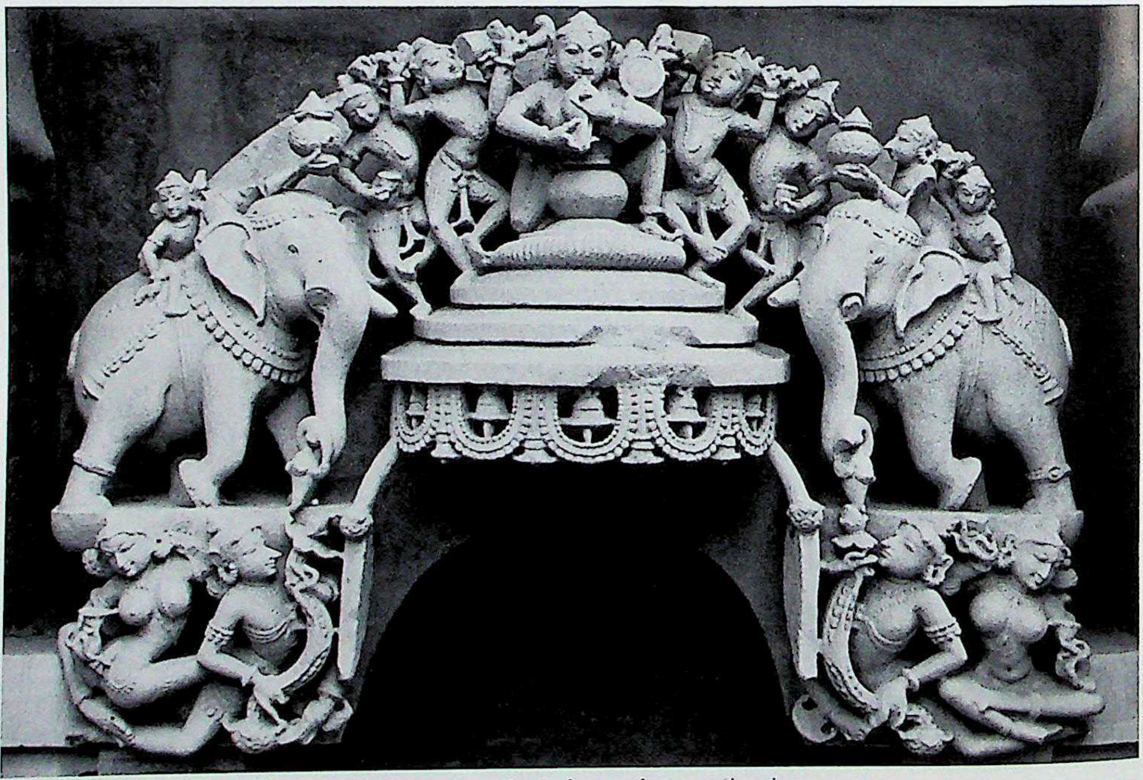
Miniature: The five great events in the life of the *Tīrthaṅkara* Mahāvīra

Plate II *The Event of the Embryo*

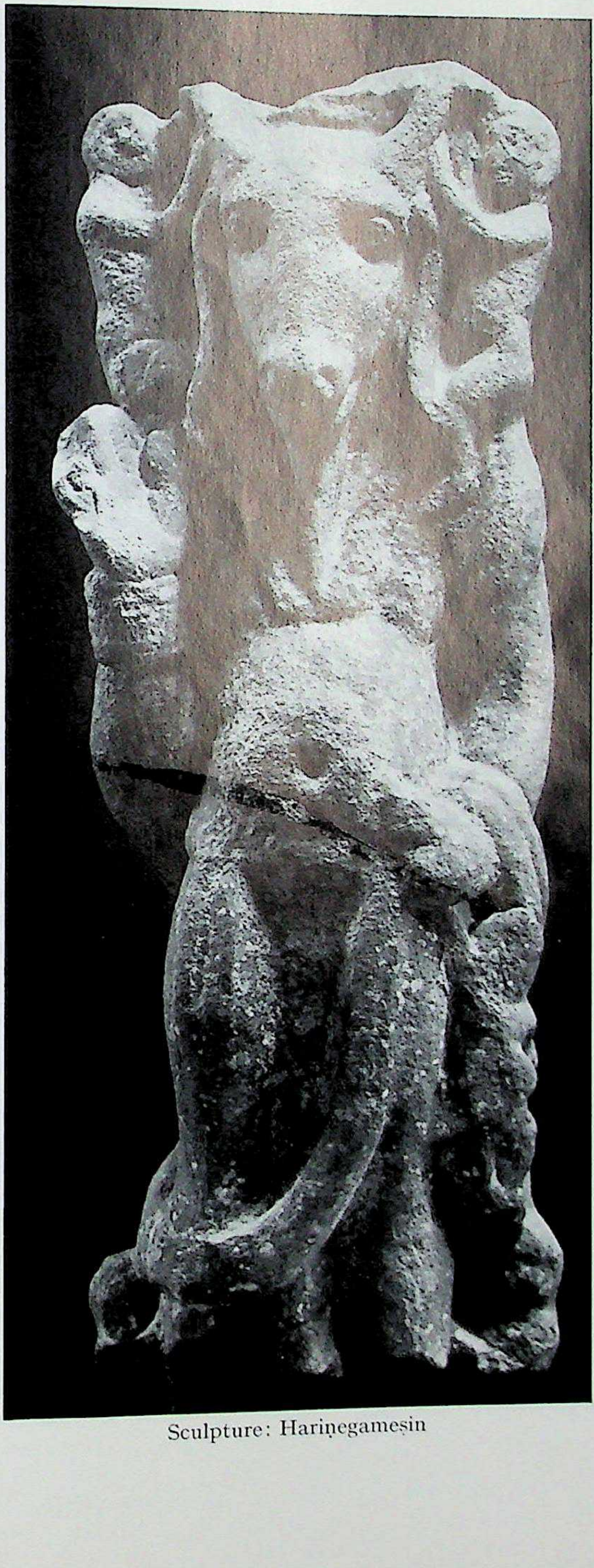


a) Miniature: Mahāvīra in heaven

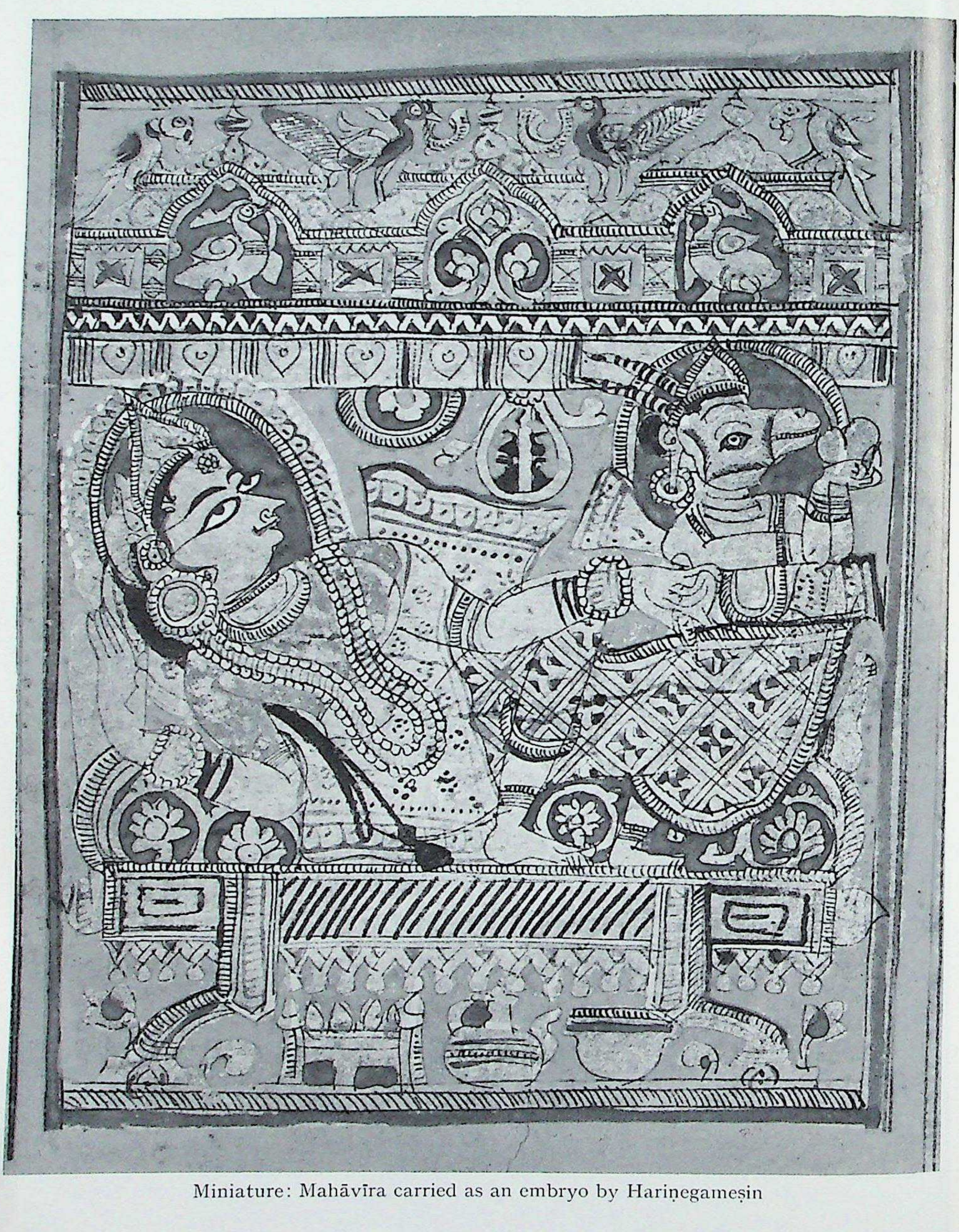
b) Ceremony of idol installation: Mahāvīra in heaven



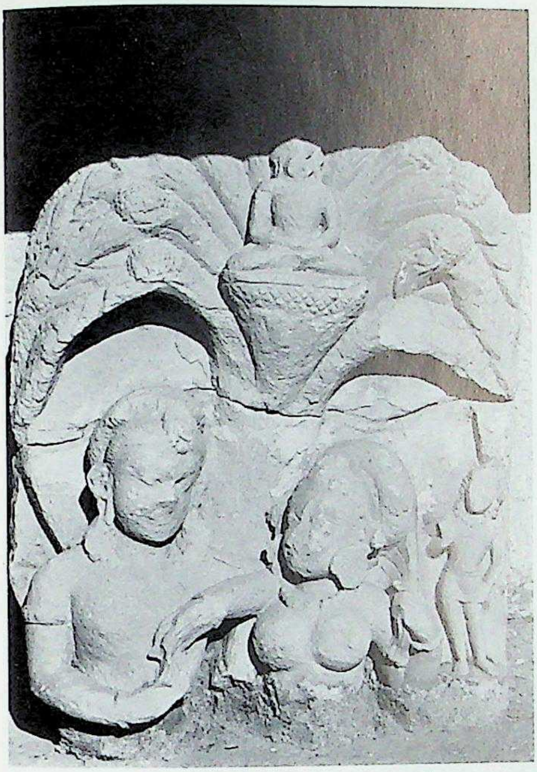
c) Sculpture: Arch frame from a *jina* image



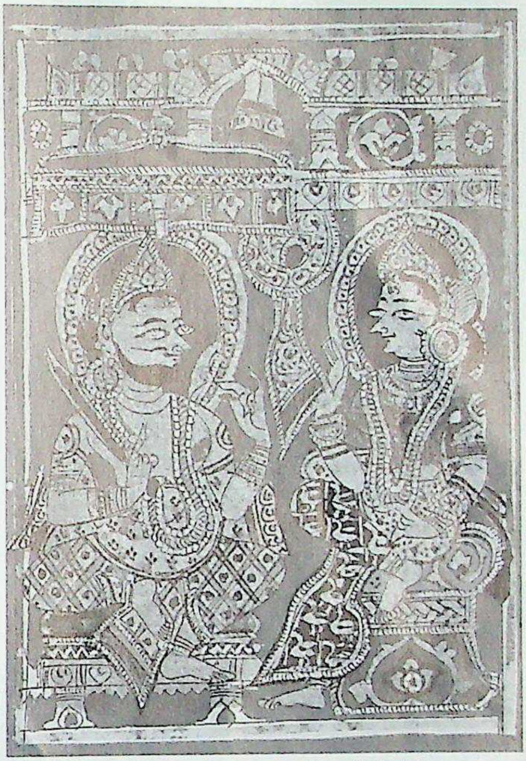
Sculpture: Hariṇegameṣin



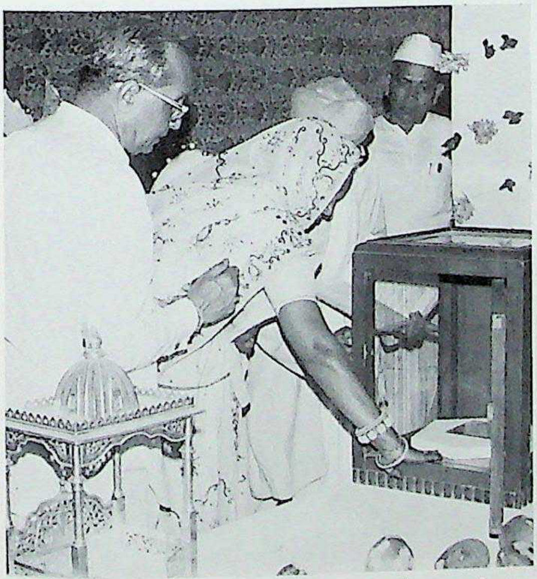
Miniature: Mahāvīra carried as an embryo by Hariṇegameṣin



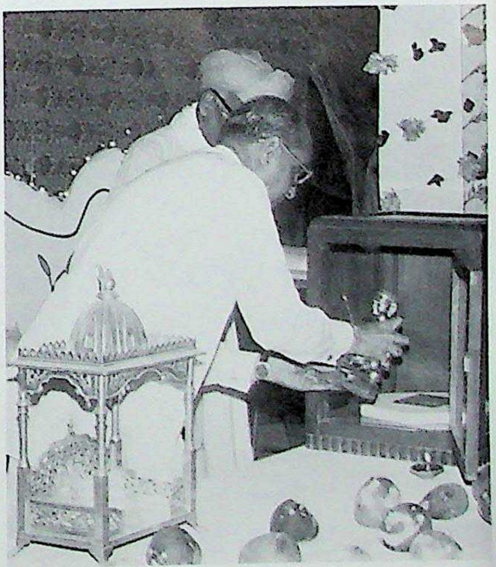
a) Sculpture: The parents of a *jina*



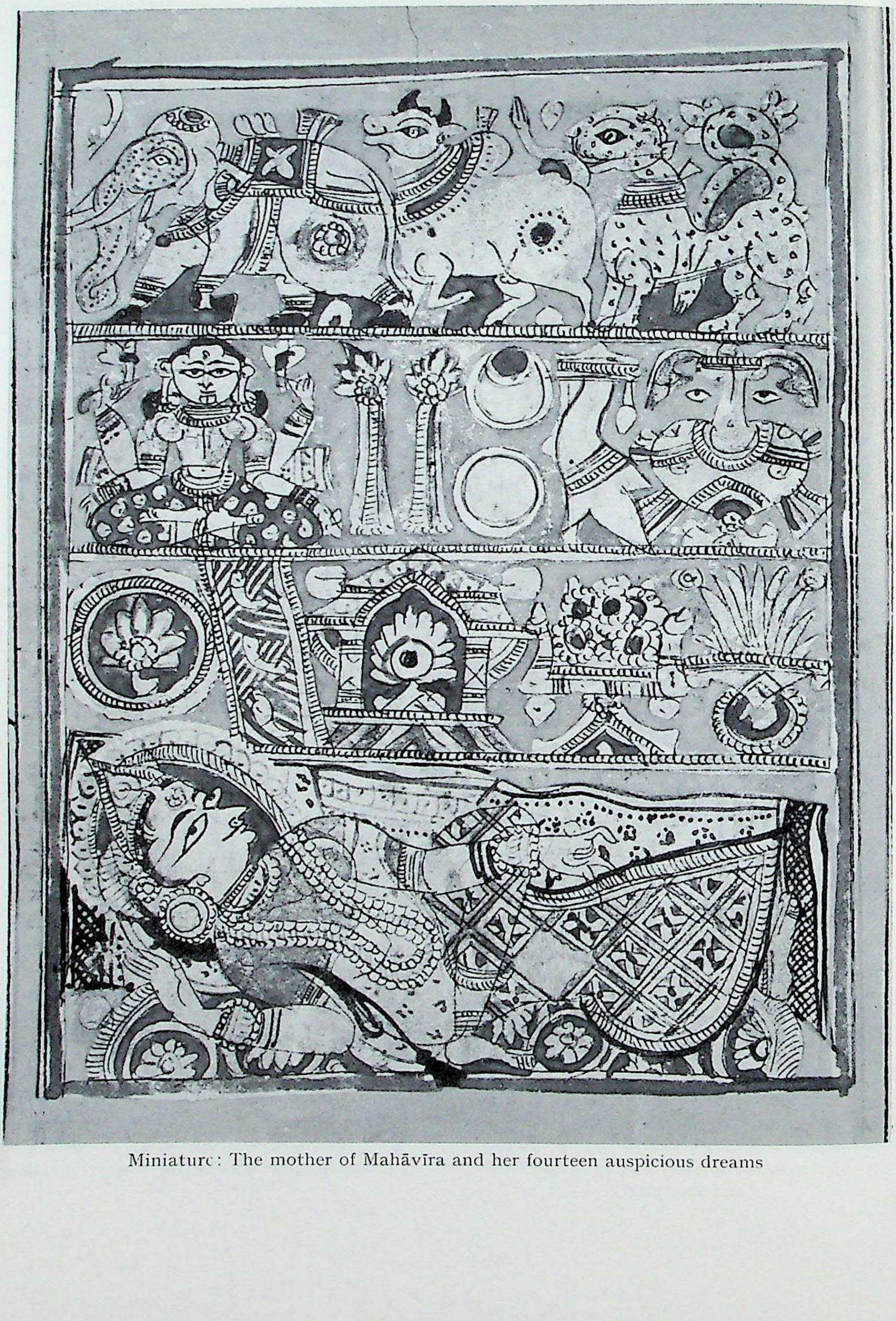
b) Miniature: The parents of Mahāvīra



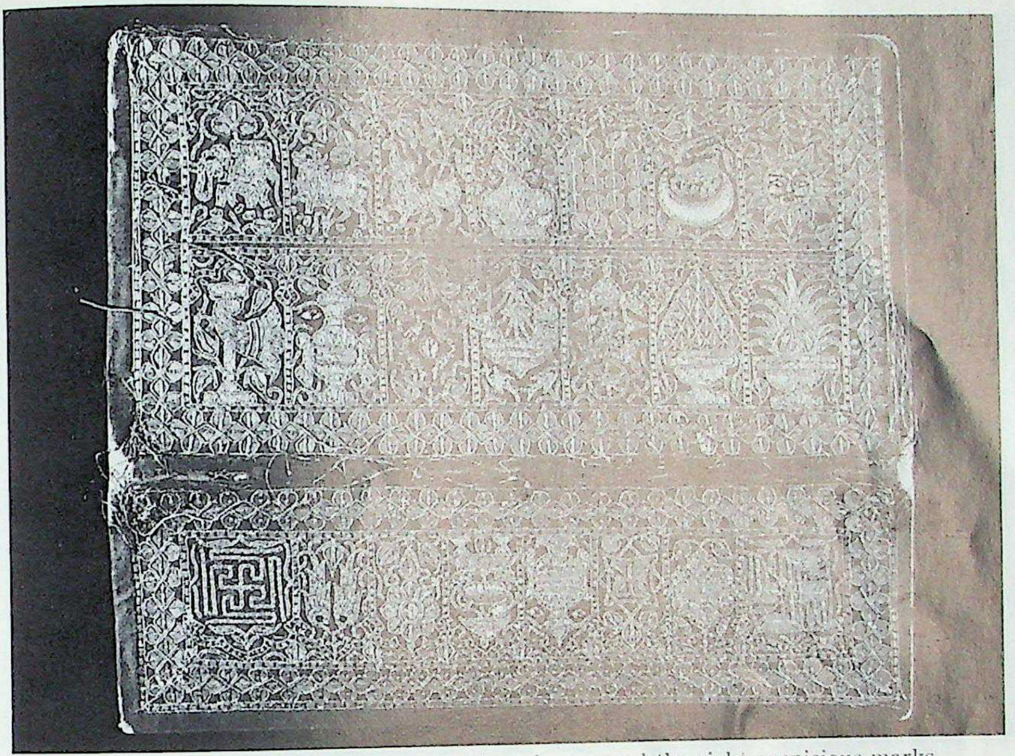
c) Ceremony of idol installation: The mother and the embryo



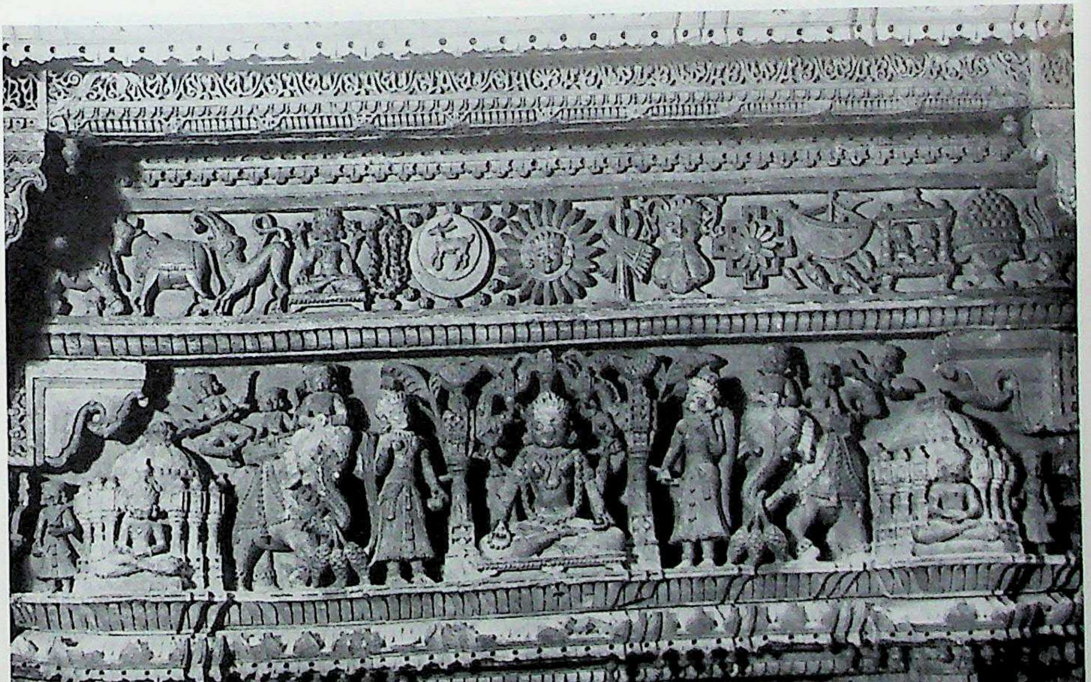
d) Ceremony of idol installation: The father and the embryo



Miniature: The mother of Mahāvīra and her fourteen auspicious dreams

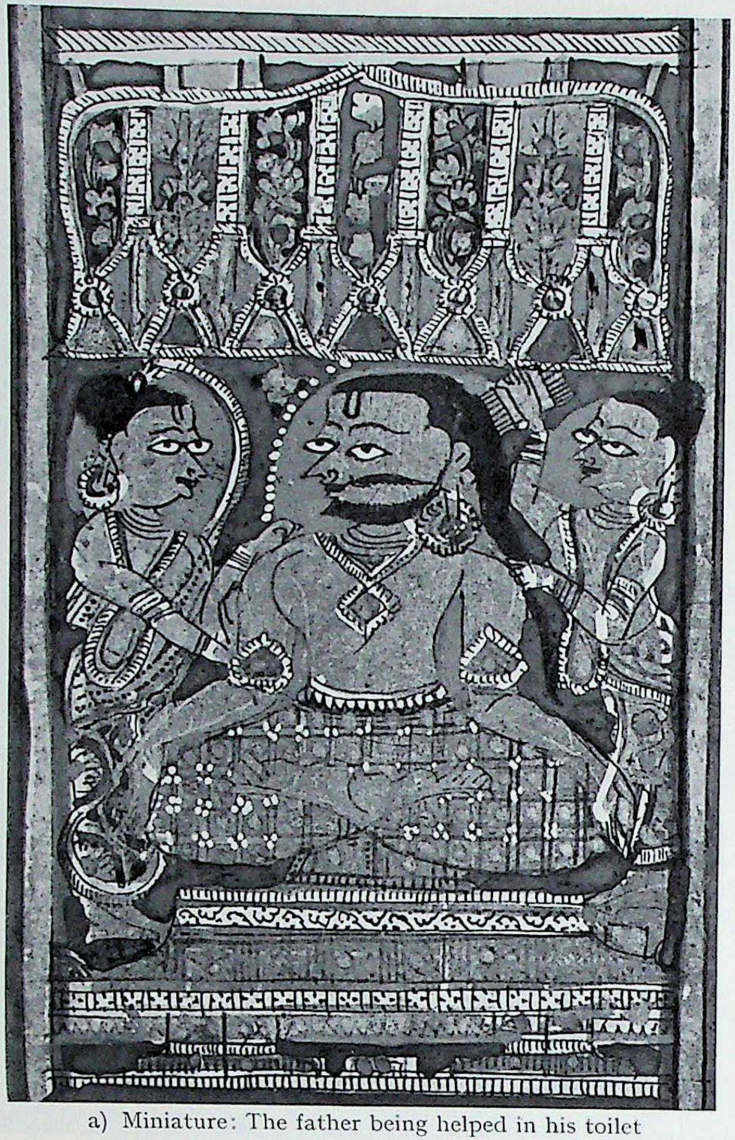


a) Embroidery: The fourteen auspicious dreams and the eight auspicious marks

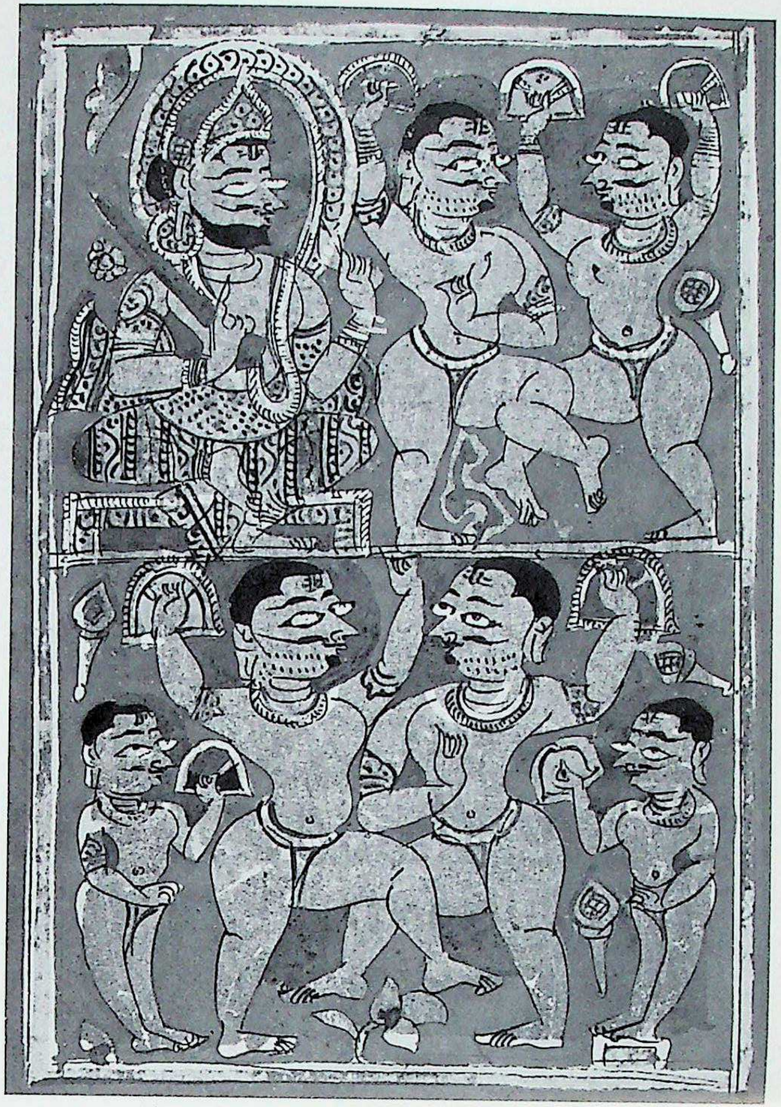


b) Wood work: The fourteen auspicious dreams

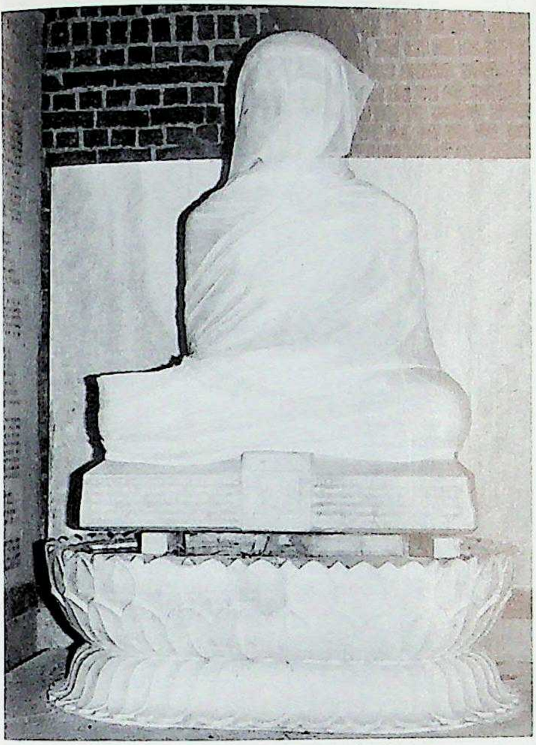
Plate VIII *The Event of the Embryo*



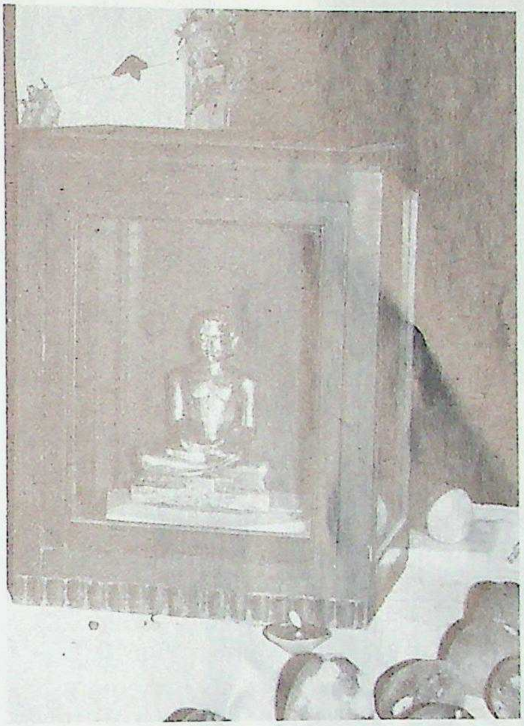
a) Miniature: The father being helped in his toilet



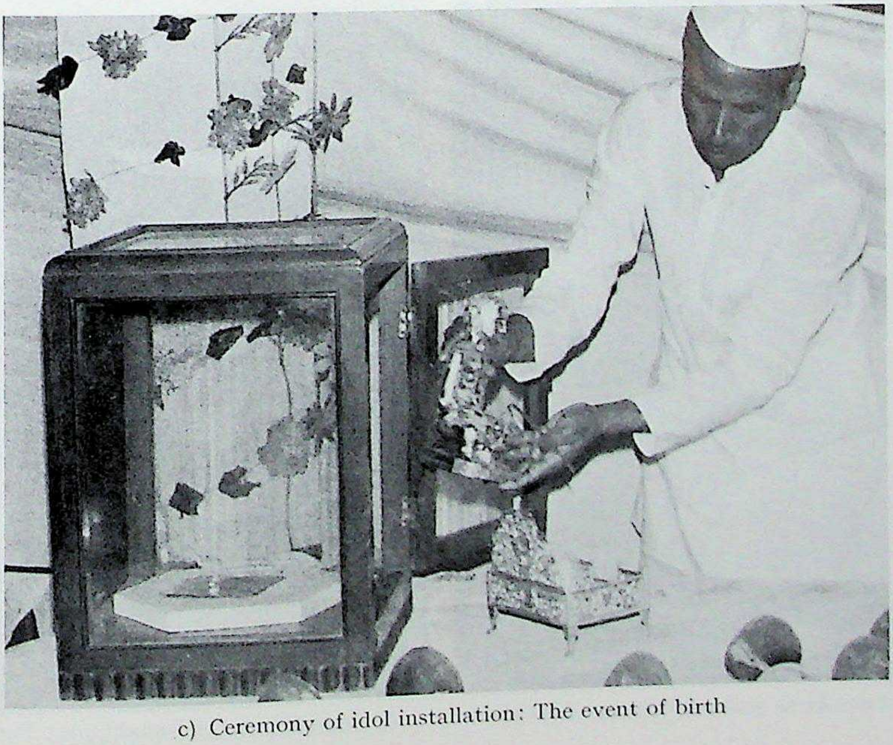
b) Miniature: The father in the gymnasium



a) Ceremony of idol installation:
The main image as an embryo

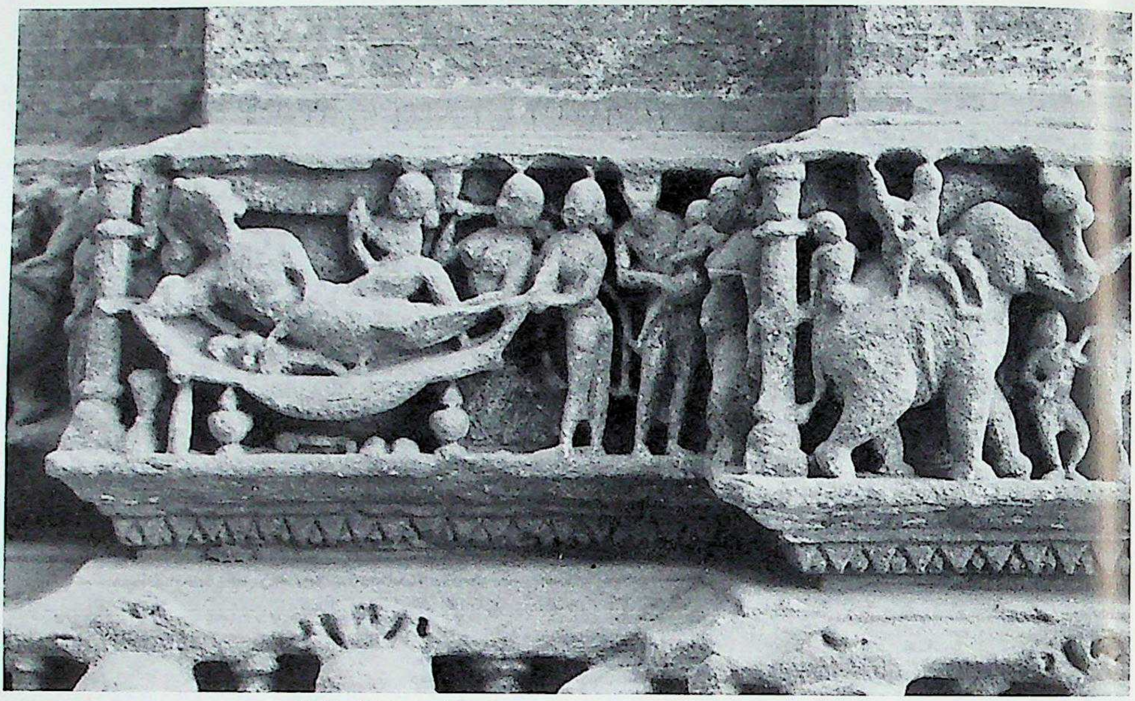


b) Ceremony of idol installation:
The ritual image as an embryo

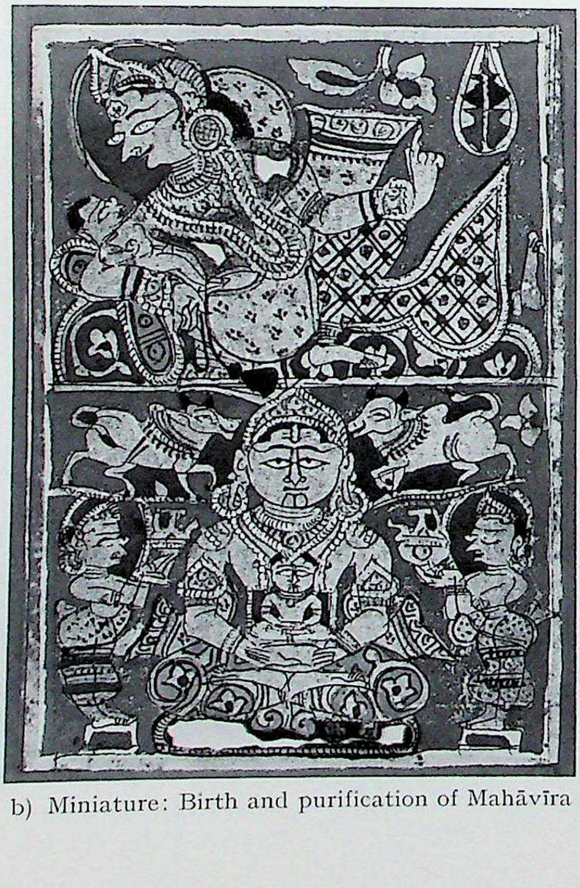


c) Ceremony of idol installation: The event of birth

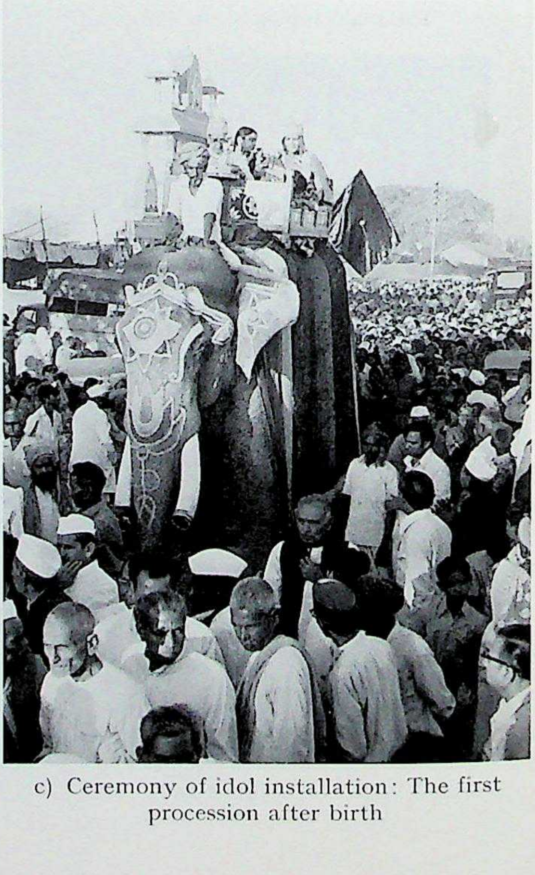
The Event of Birth



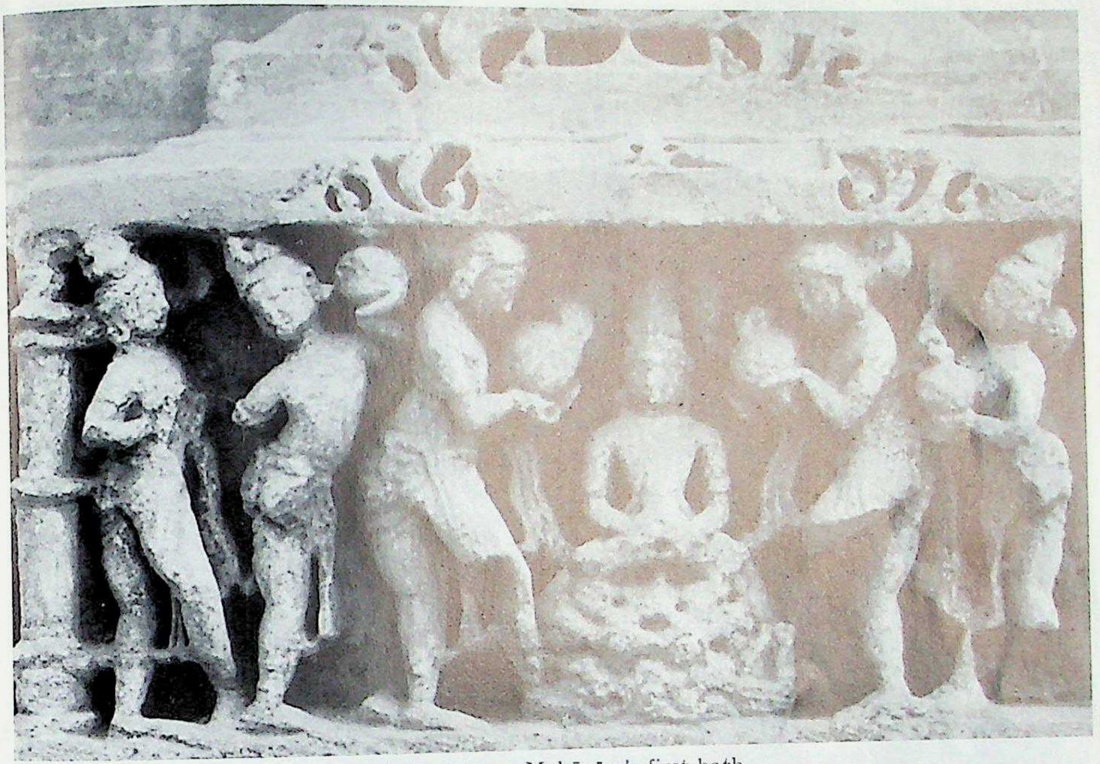
a) Sculpture: Birth and purification of Mahāvīra



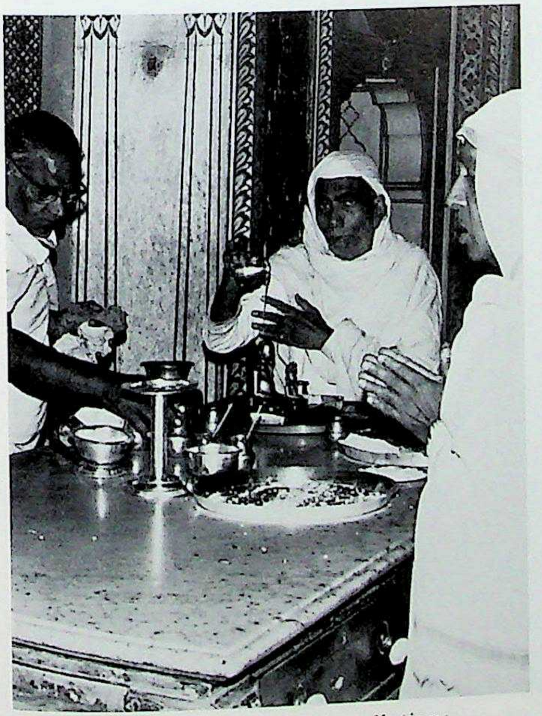
b) Miniature: Birth and purification of Mahāvīra



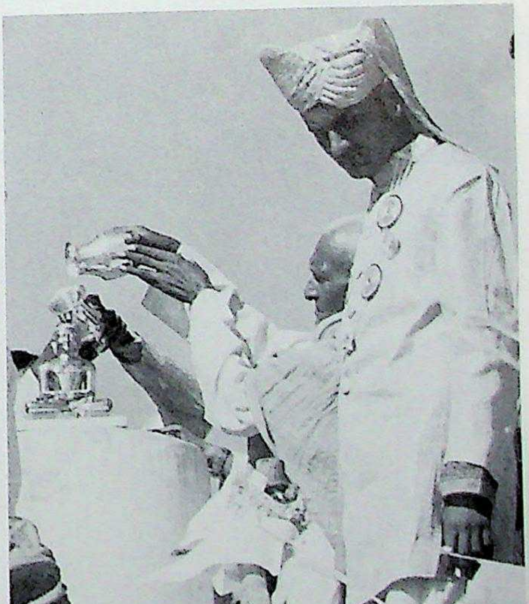
c) Ceremony of idol installation: The first procession after birth



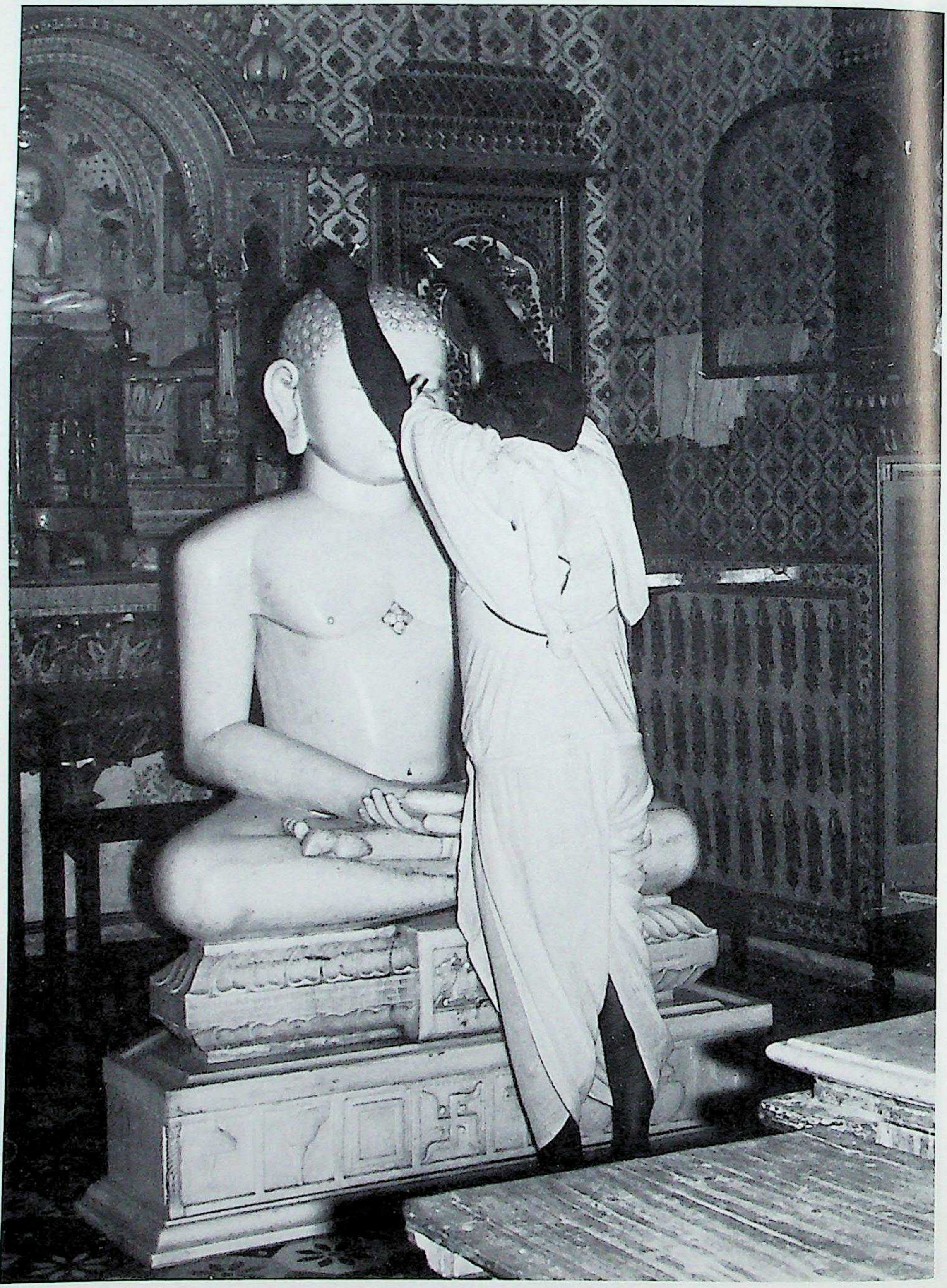
a) Sculpture: Mahāvīra's first bath



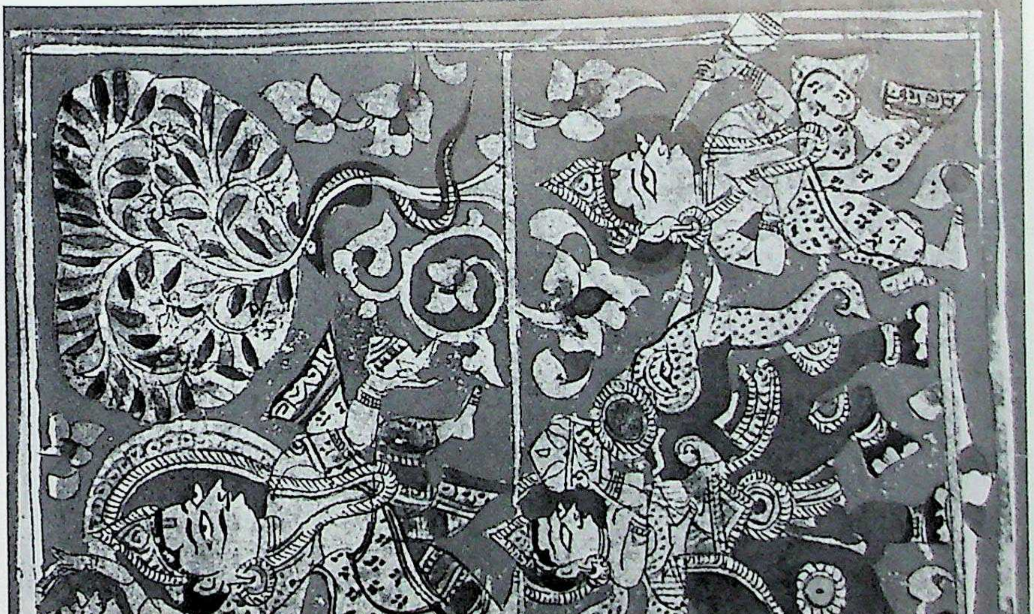
b) Ceremony of idol installation: Mahāvīra's first bath



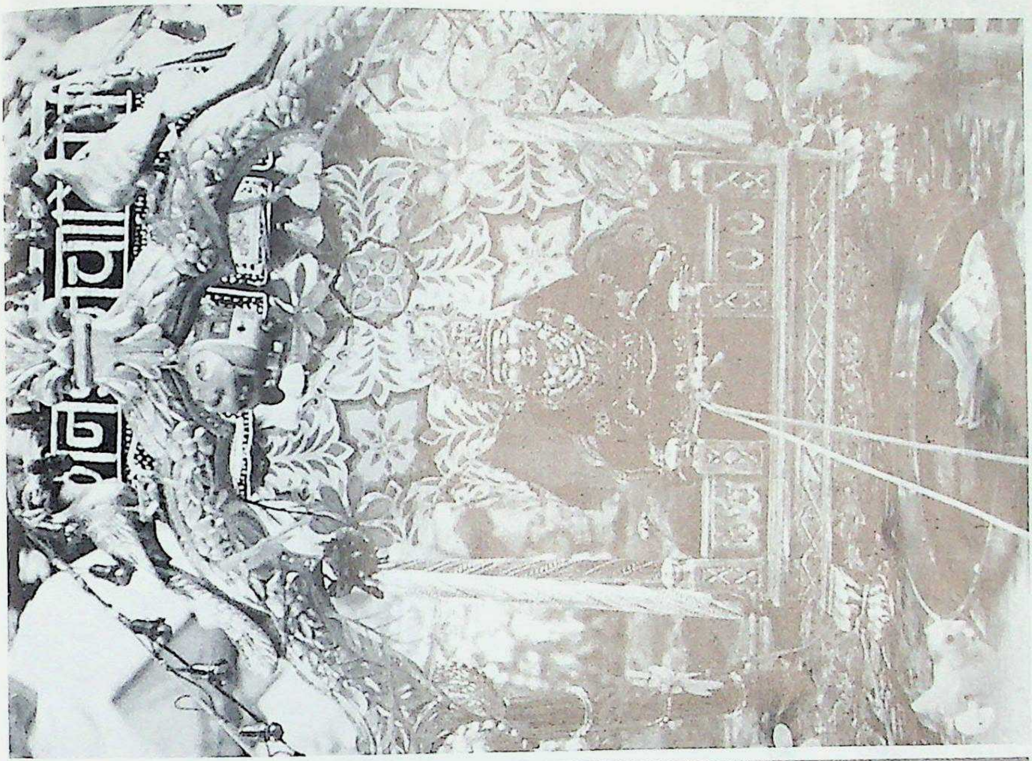
c) Daily ritual: The bath of the ritual image



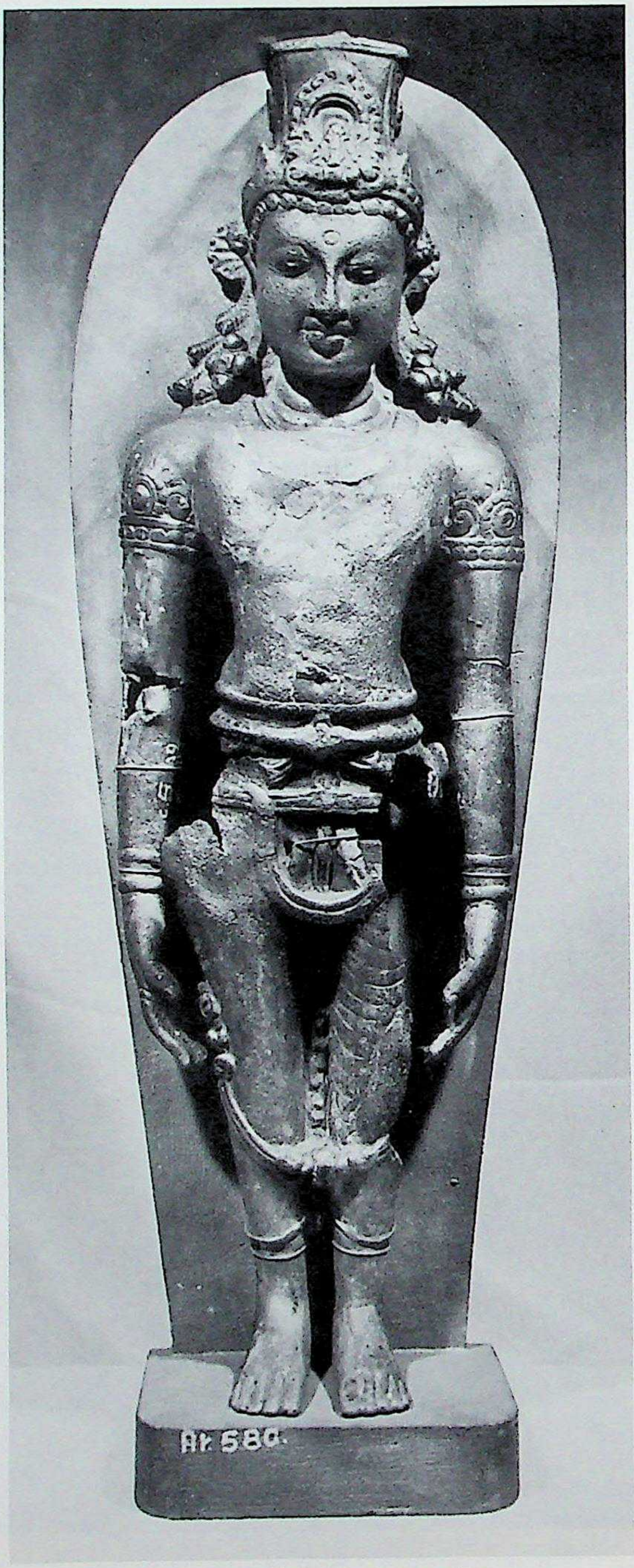
Daily temple-ritual: The bath of the *jina* image



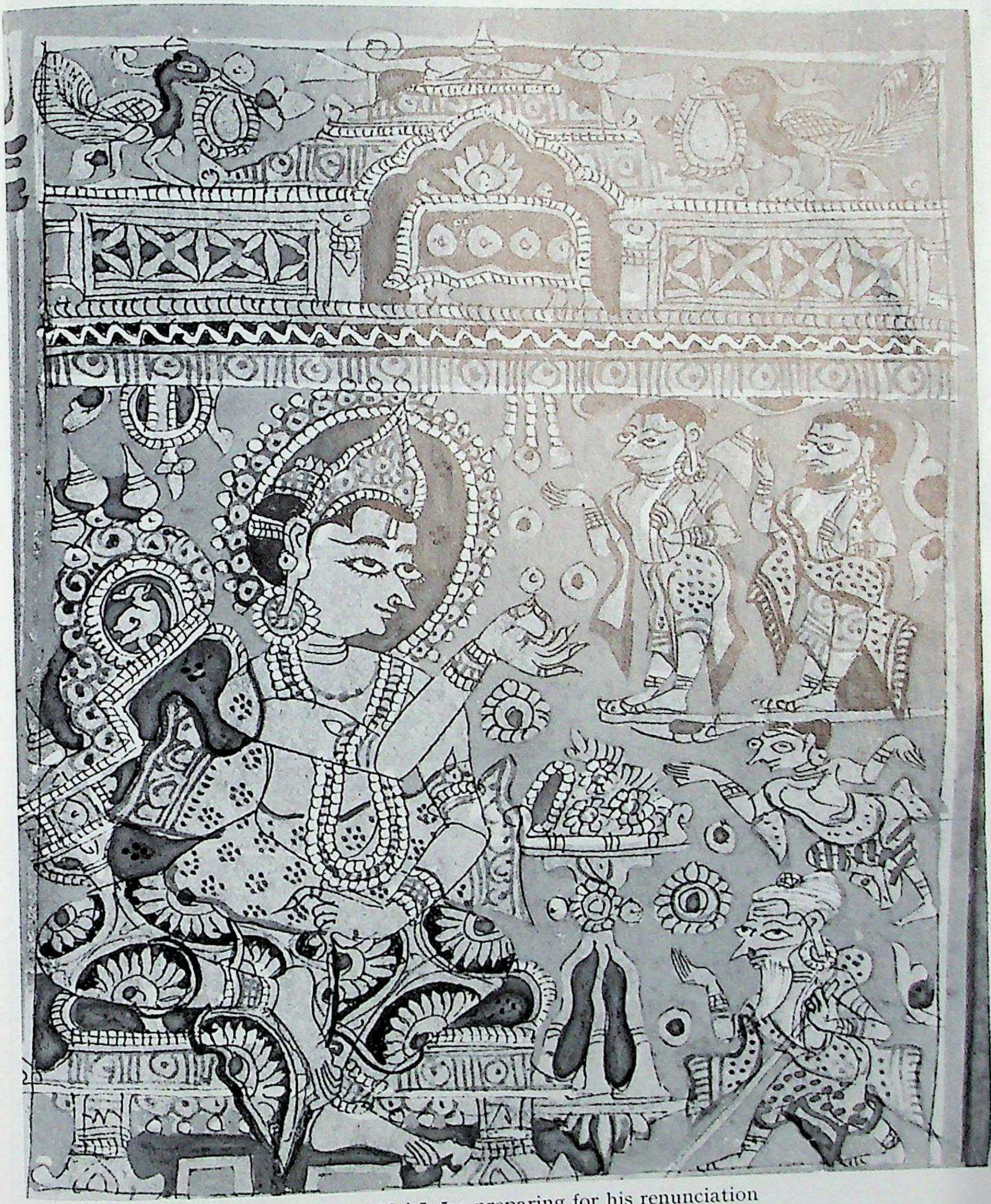
a) Miniature: The childhood of Mahāvīra



b) Ceremony of idol installation: The childhood of Mahāvīra



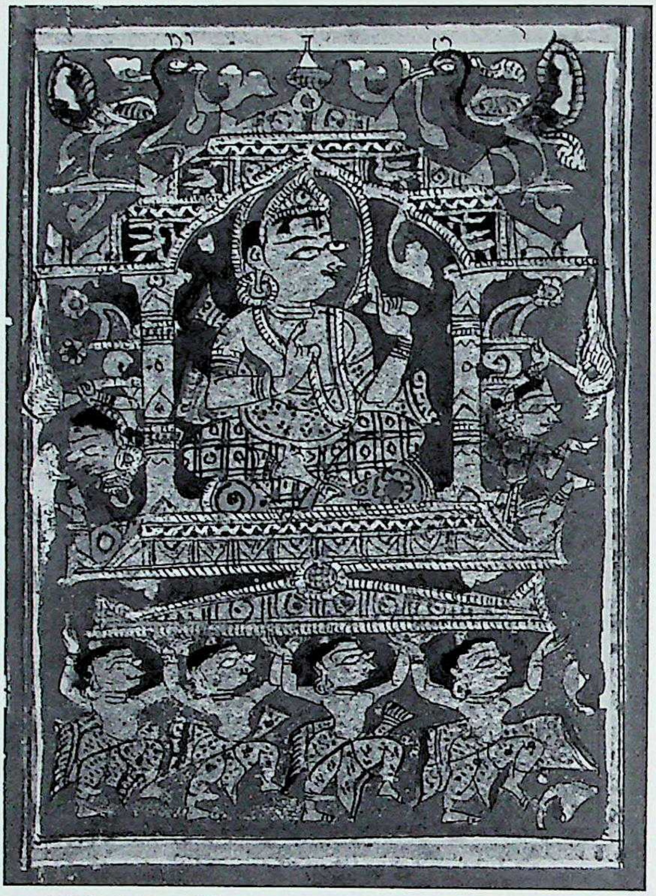
Sculpture: Mahāvīra as a prince



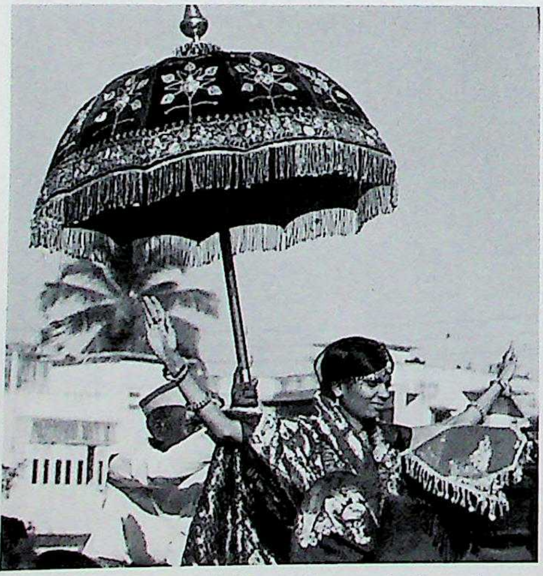
Miniature: Mahāvīra preparing for his renunciation

Plate XVI

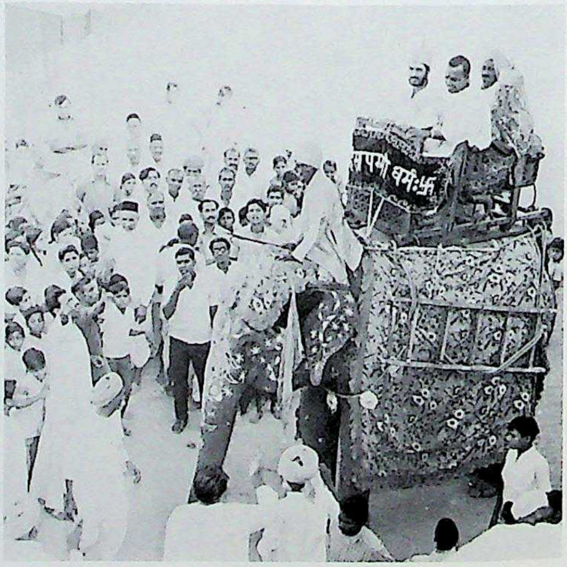
The Event of Dīkṣā or Renunciation



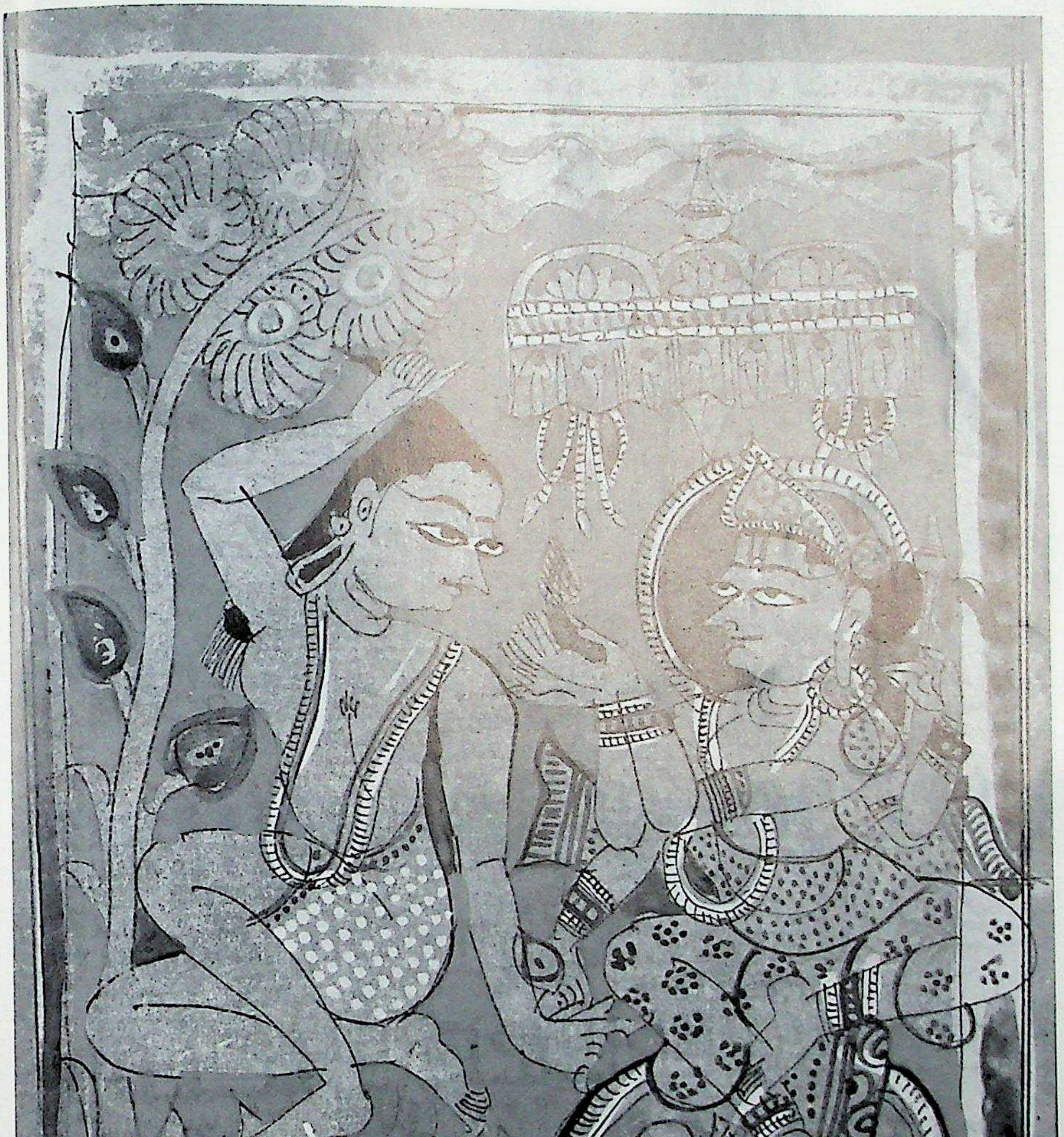
a) Miniature: Mahāvīra proceeding for renunciation



b) Ceremony of *dīkṣā*: Renunciation of a Śvetāmbara nun

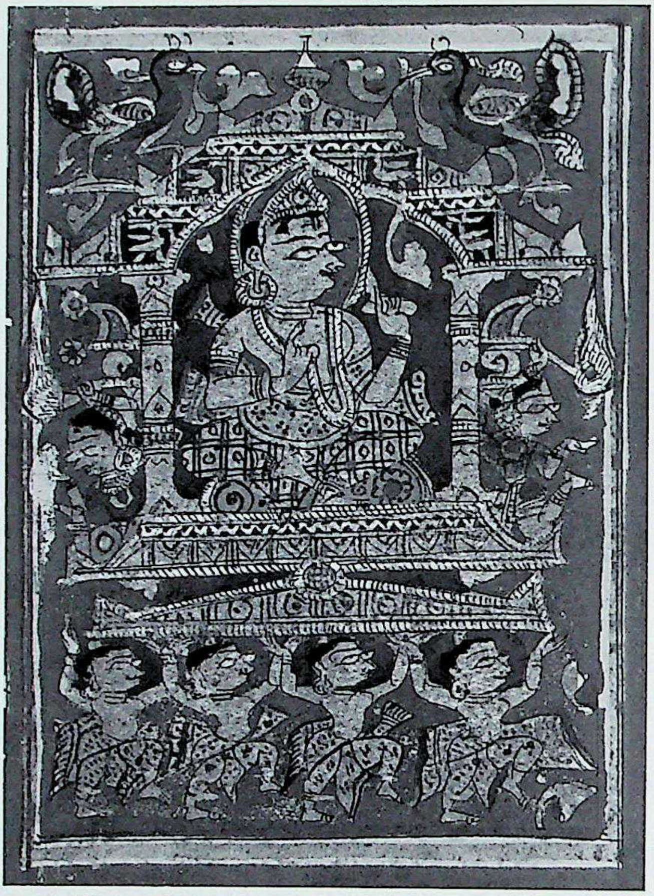


c) Ceremony of *dīkṣā*: Renunciation of a Digambara monk

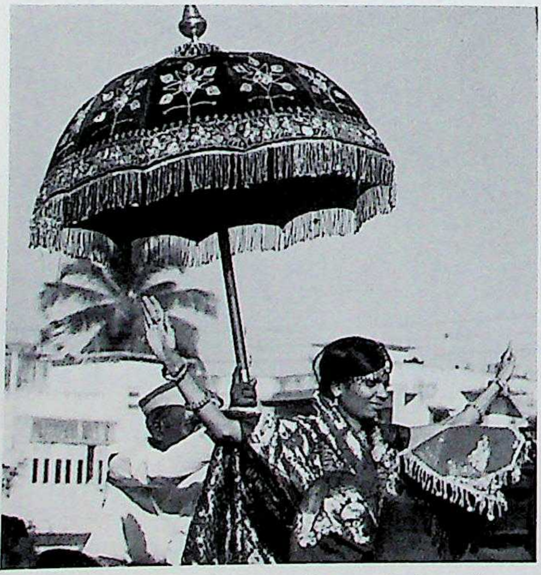


Miniature: Mahāvīra plucking out his hair

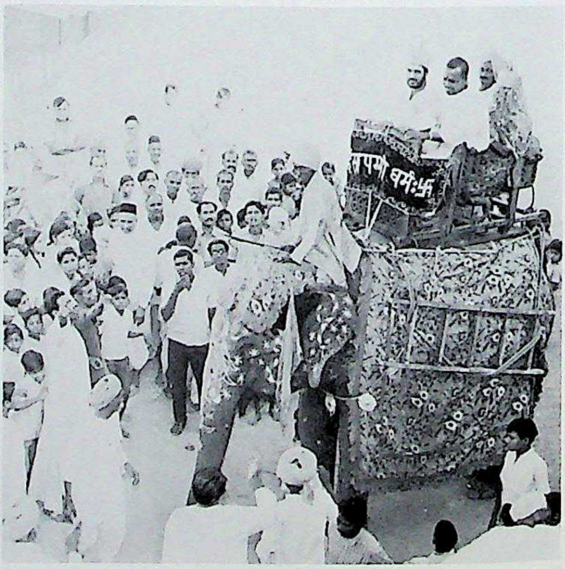
Plate XVI *The Event of Dīkṣā or Renunciation*



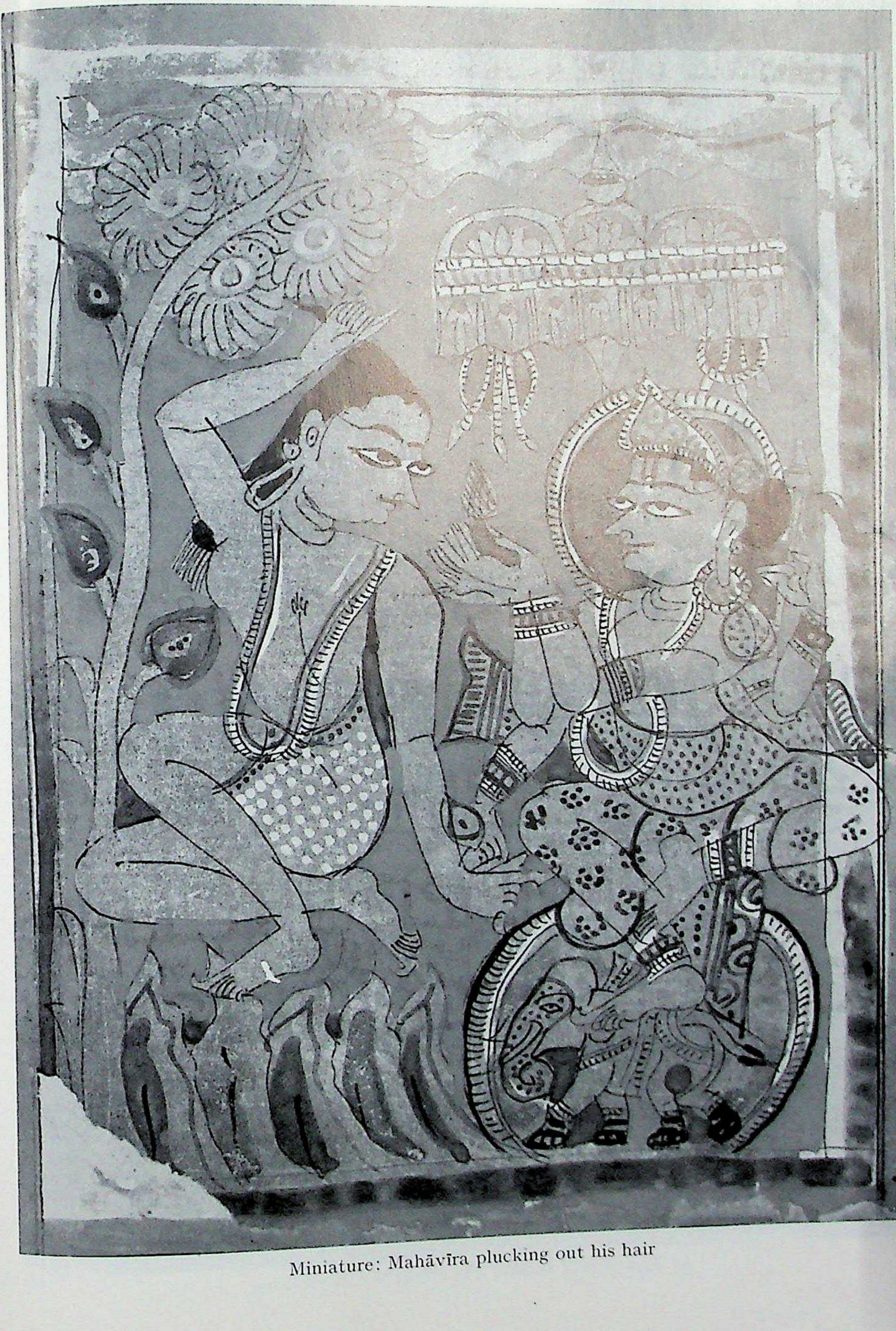
a) Miniature: Mahāvīra proceeding for renunciation



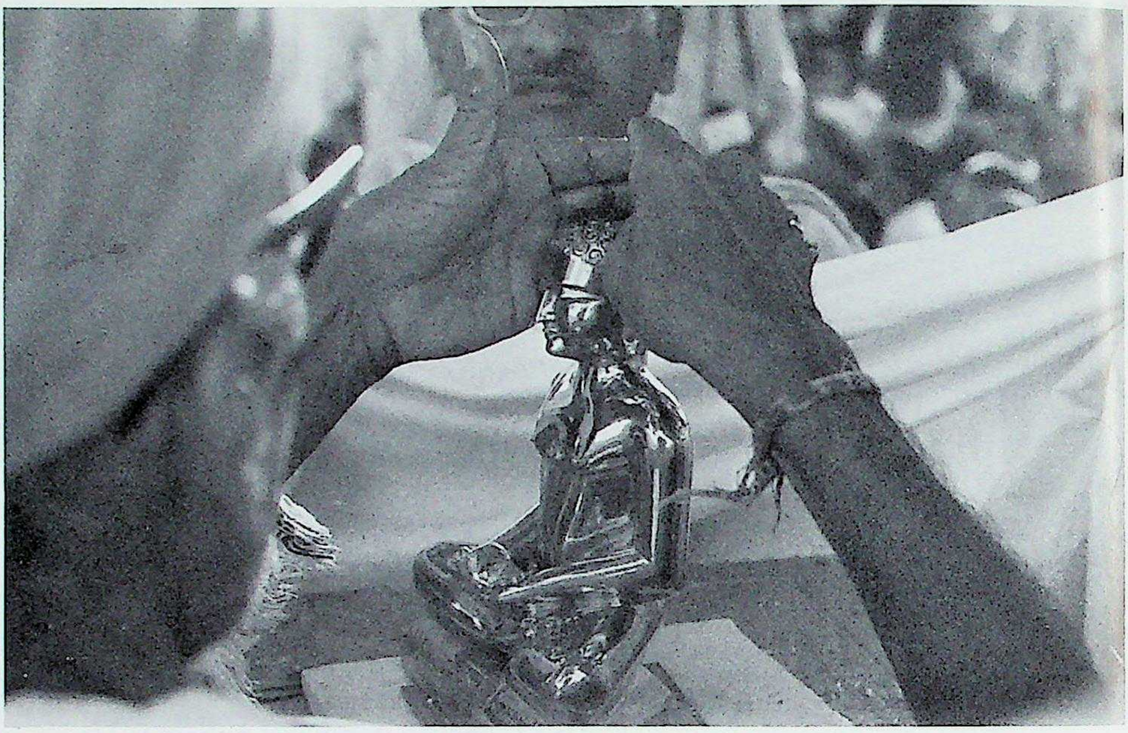
b) Ceremony of *dīkṣā*: Renunciation of a Śvetāmbara nun



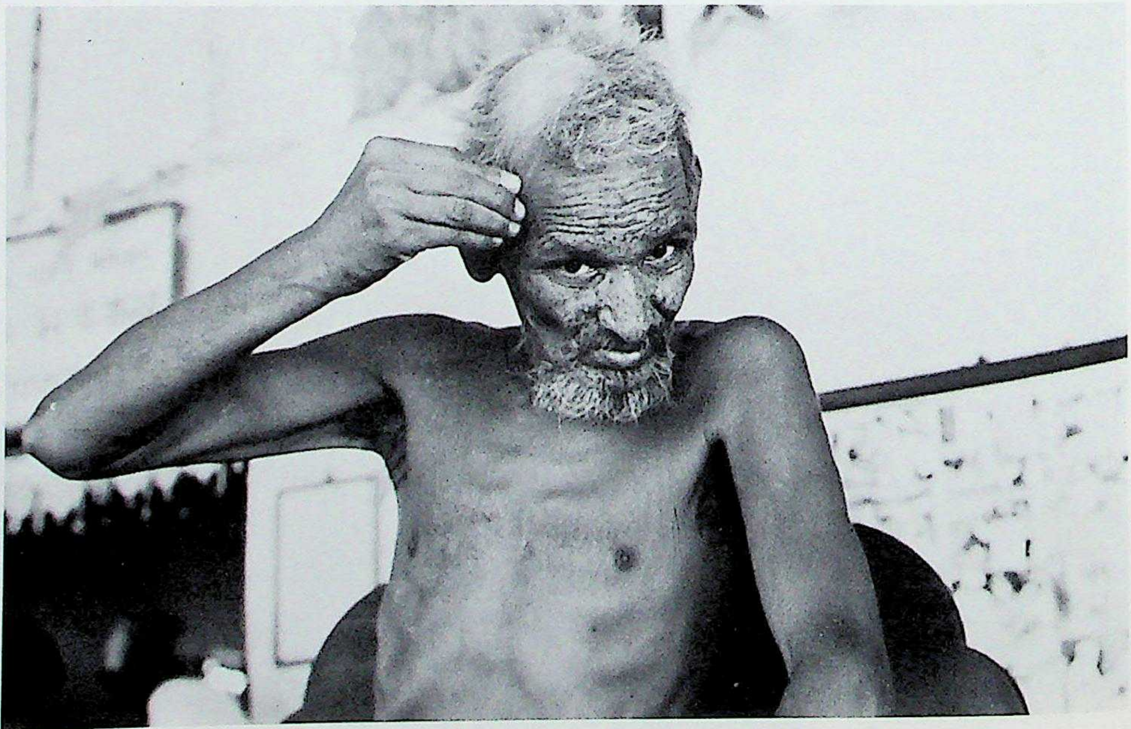
c) Ceremony of *dīkṣā*: Renunciation of a Digambara monk



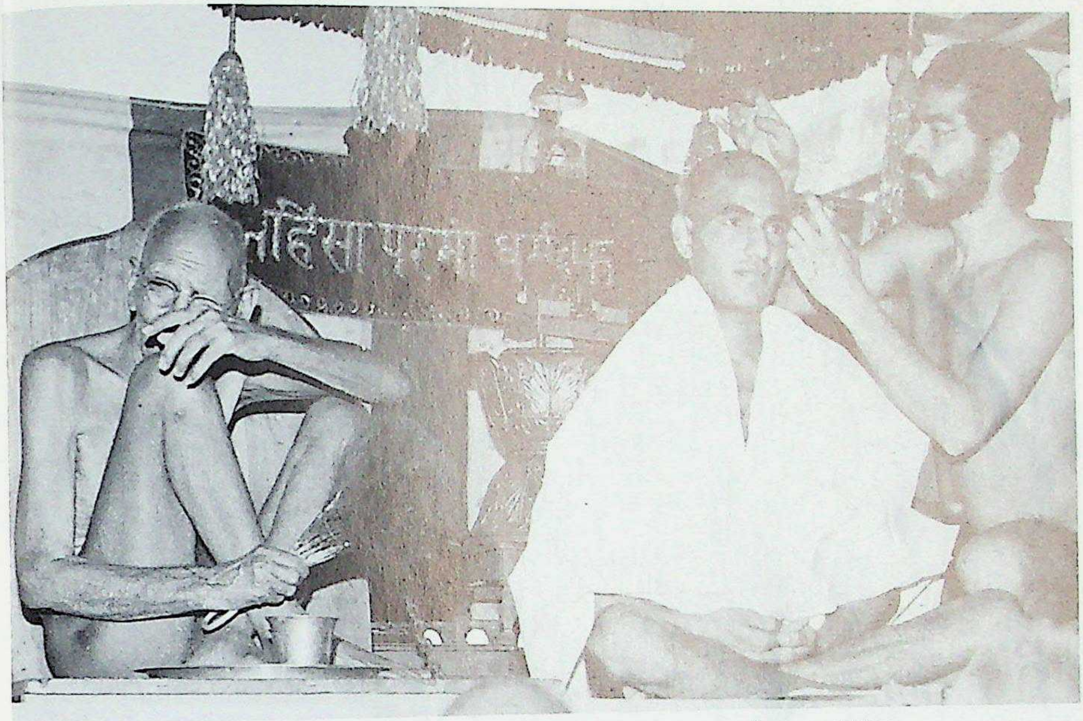
Miniature: Mahāvīra plucking out his hair



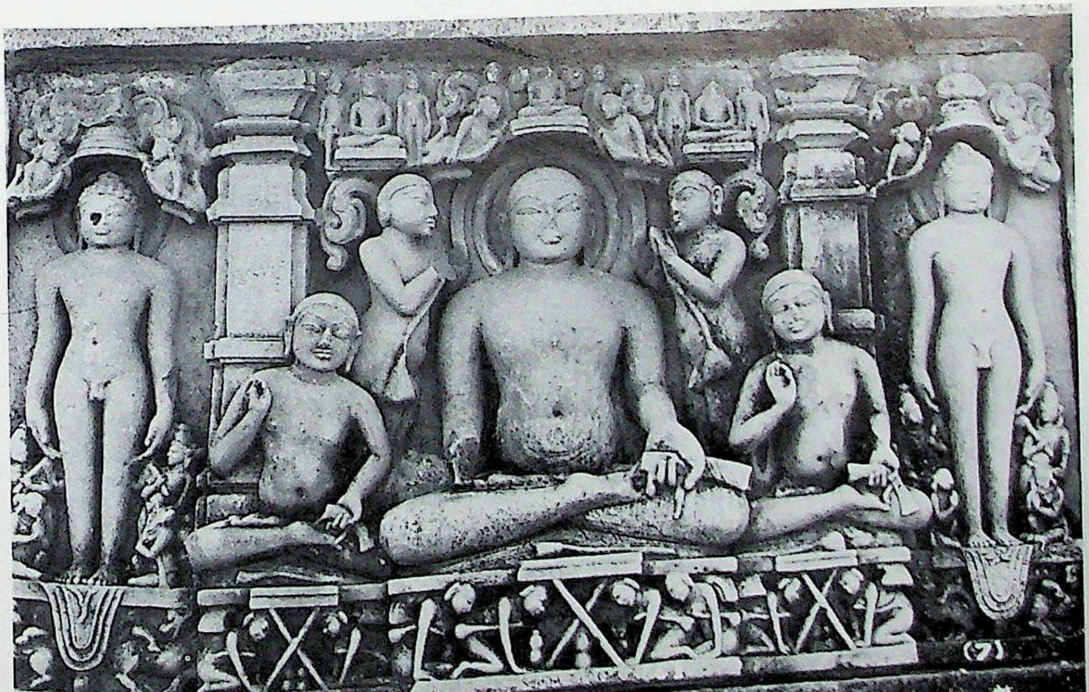
a) Ceremony of idol installation: The ritual of hair plucking



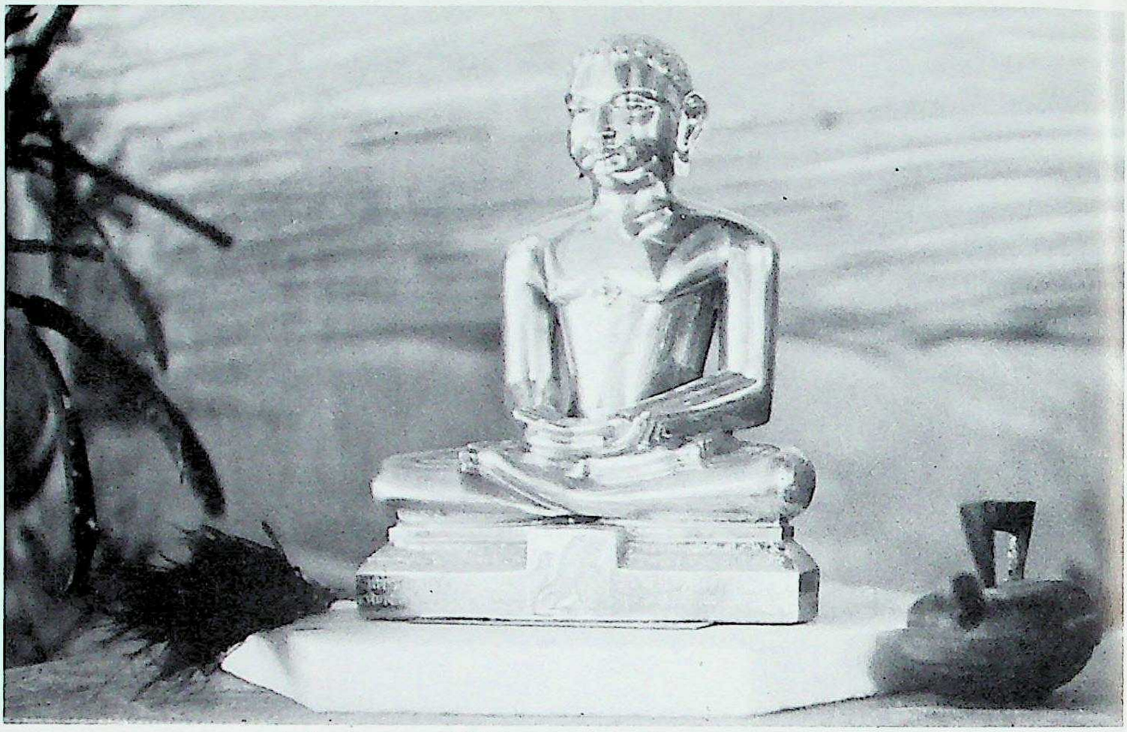
b) Practices of monks: The ritual of hair plucking



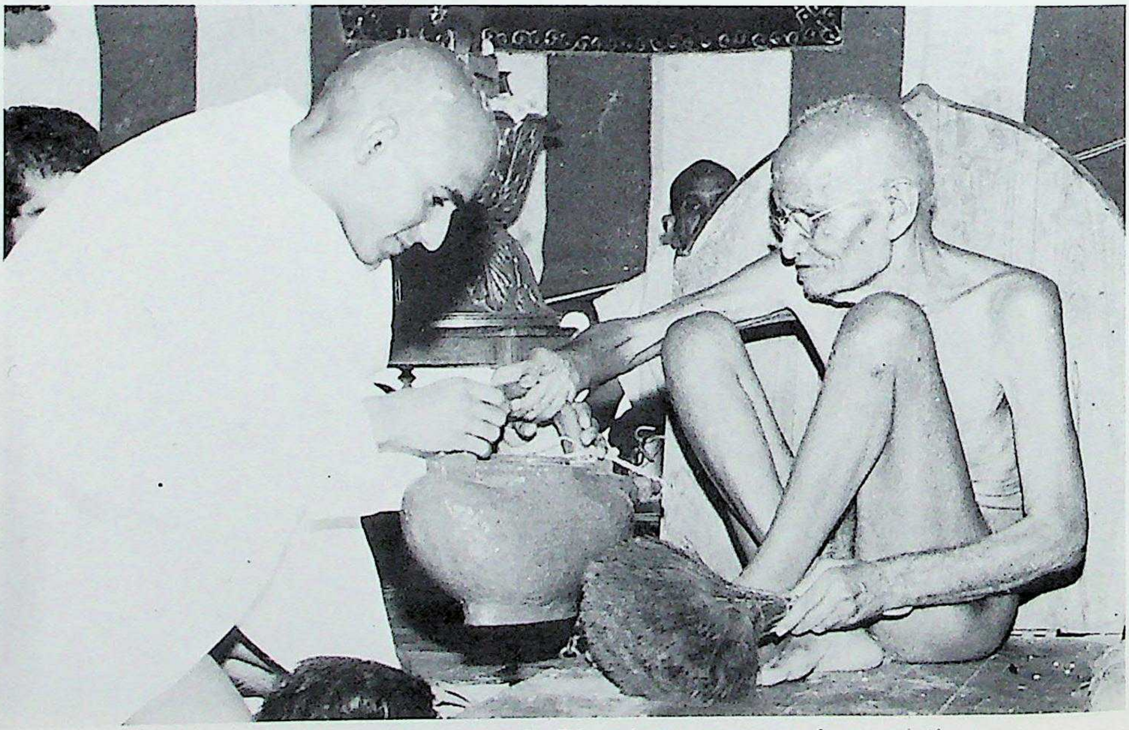
a) Practices of Jaina monks: *dīkṣā*, the ceremony of renunciation



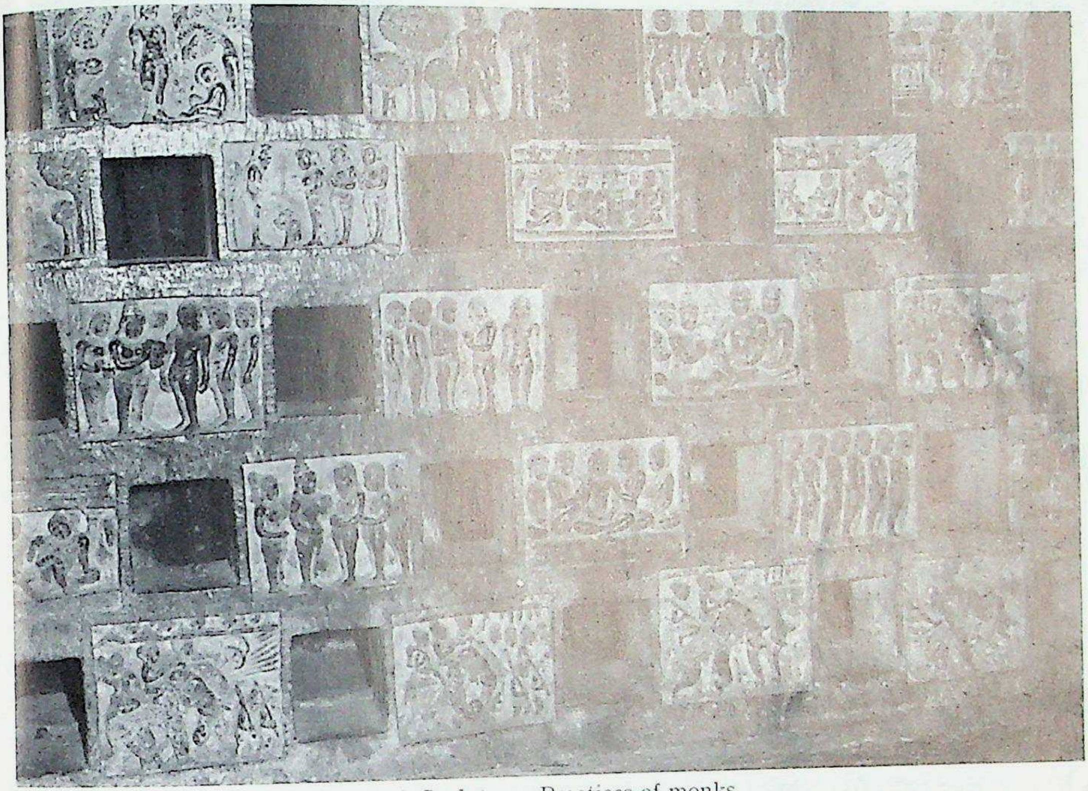
b) Sculpture: An order of monks



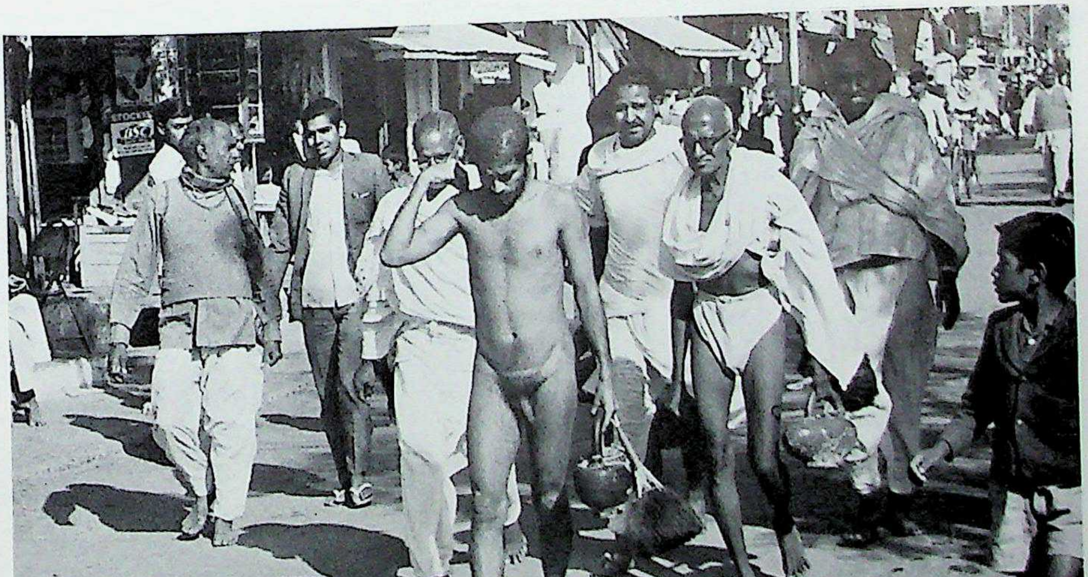
a) Ceremony of idol installation: Mahāvīra as a monk



b) Practices of monks: *Dīkṣā*, the Digambara ceremony of renunciation

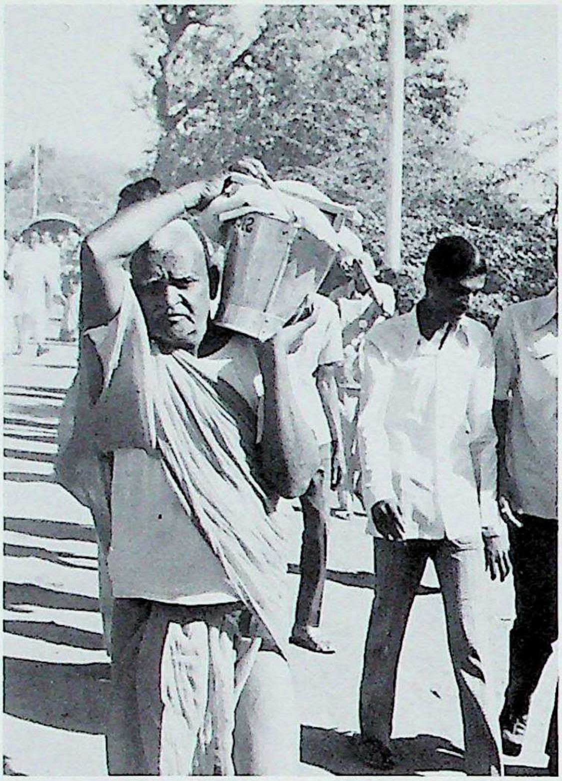


a) Sculpture: Practices of monks



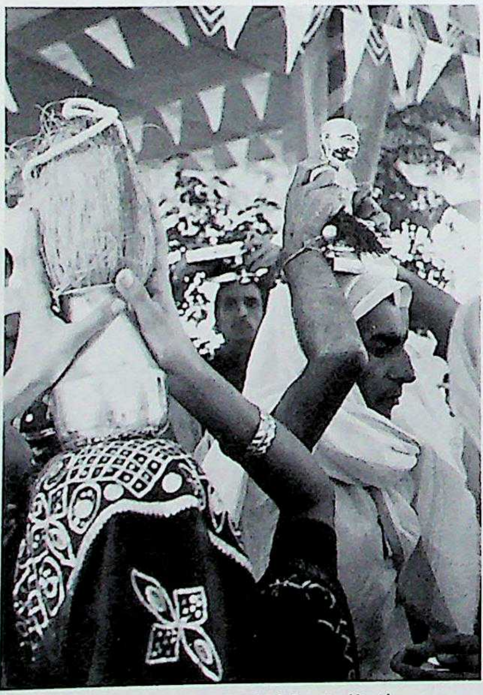
b) Practices of monks: Begging for food (Digambara)

Plate XXII *The Event of Dīkṣā or Renunciation and monkhood*

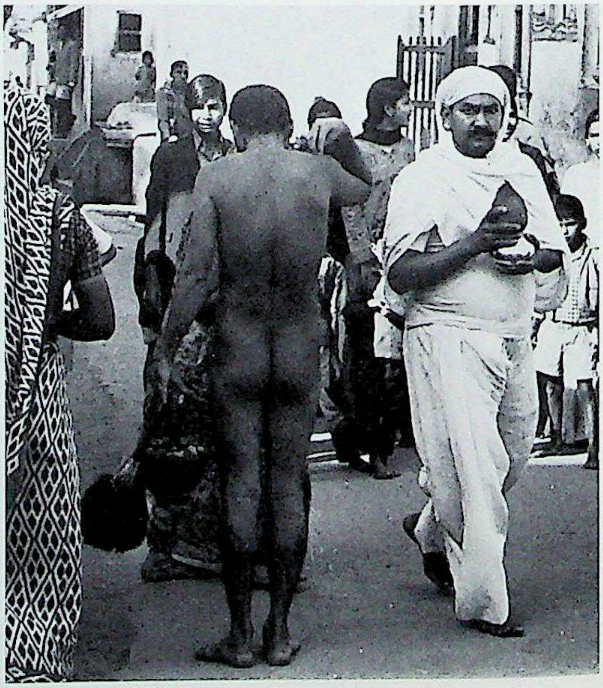


a) Ceremony of idol installation: Mahāvīra wandering about as a monk

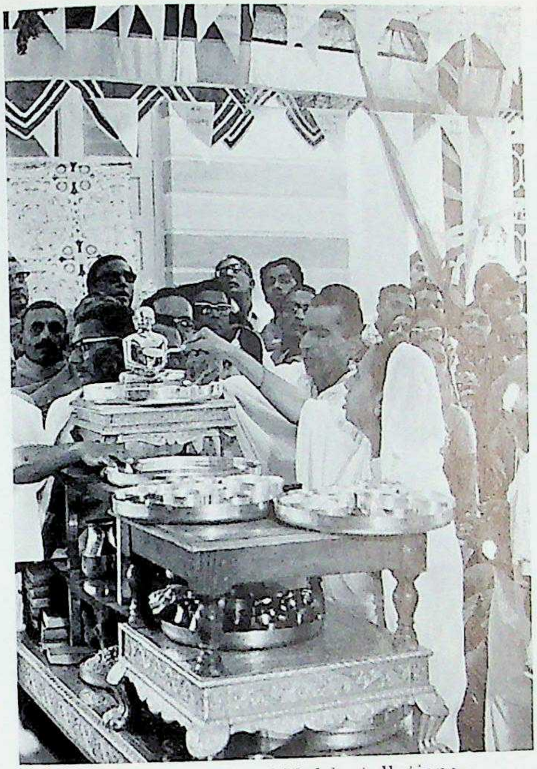
b) Practices of monks: Wandering through the country



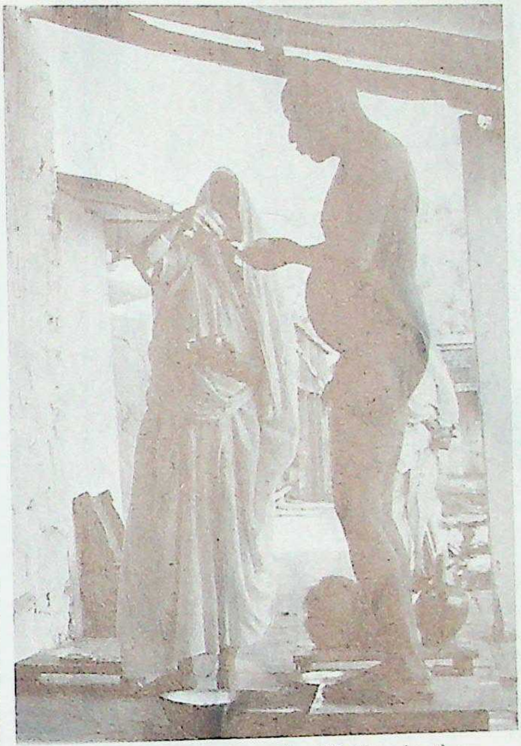
c) Ceremony of idol installation: Mahāvīra begging for food



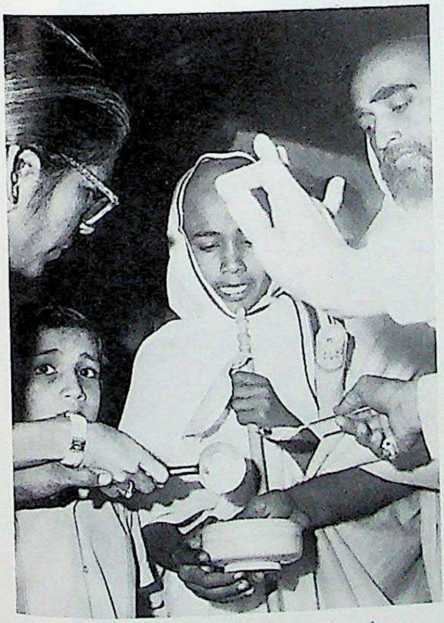
d) Practices of monks: A Digambara monk begging for food



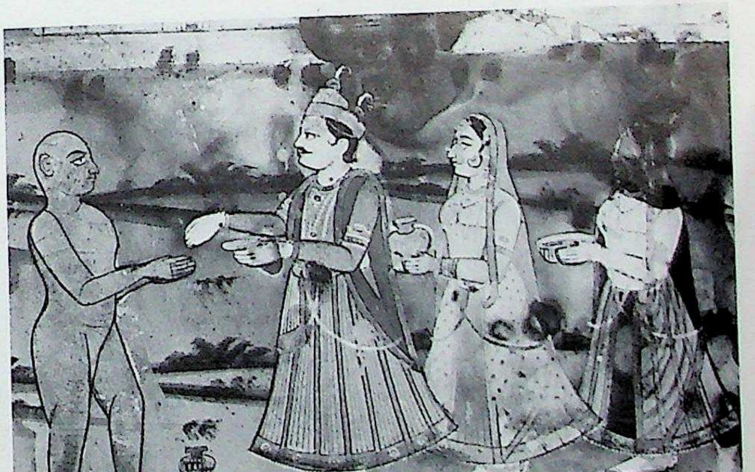
a) Ceremony of idol installation: Mahāvīra being fed as a monk



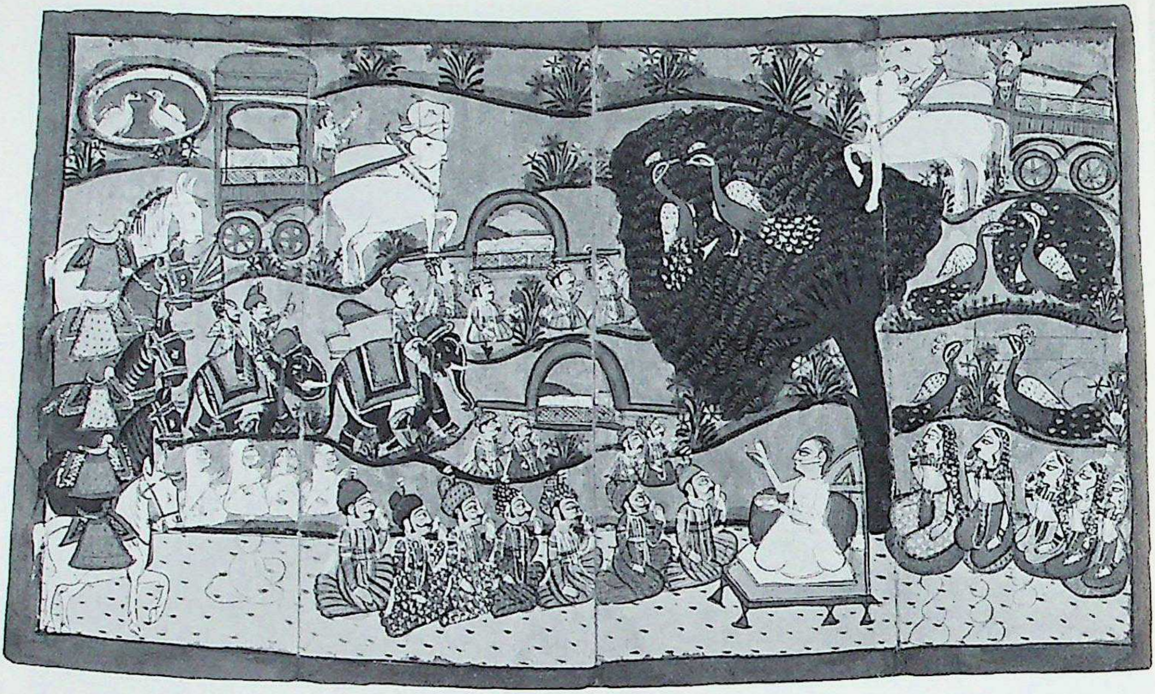
b) Practices of monks: Eating in the standing position (Digambara)



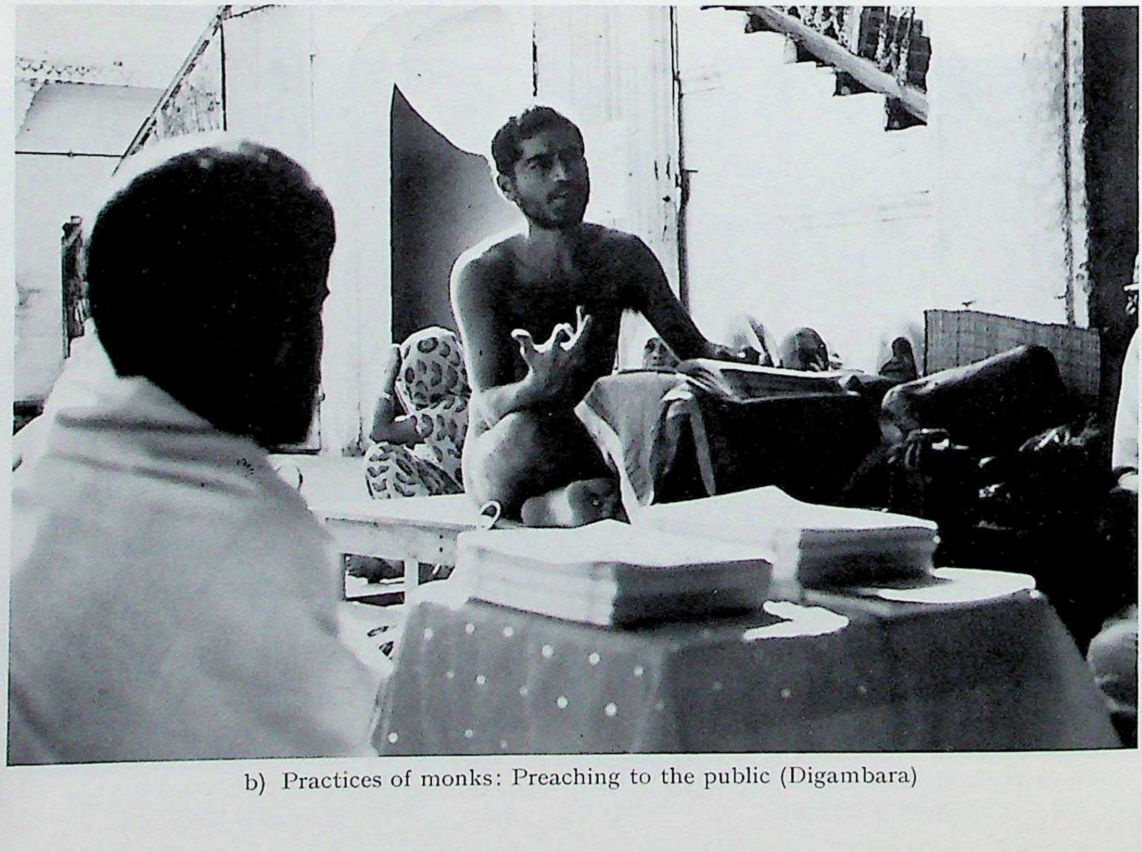
c) Practices of monks: Begging for food (Śvetāmbara)



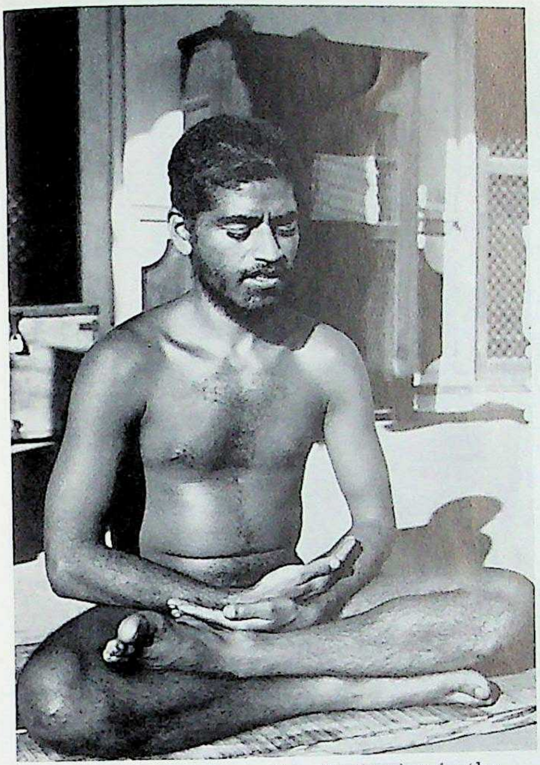
d) Miniature: Feeding a monk



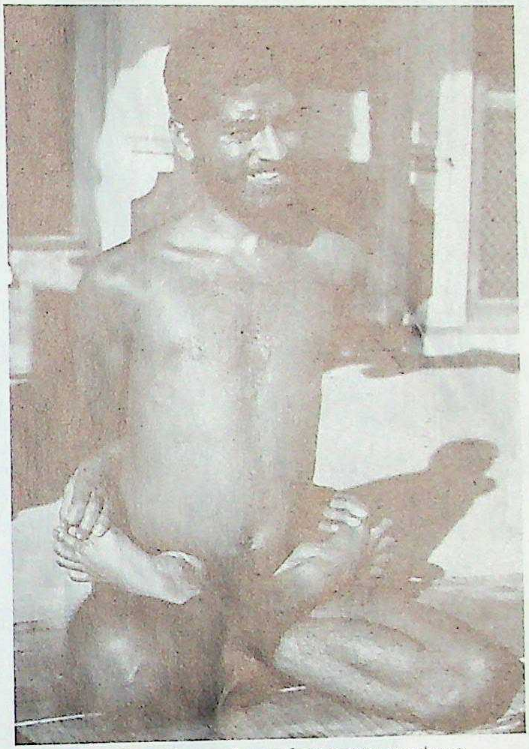
a) Miniature: Monk preaching to the public



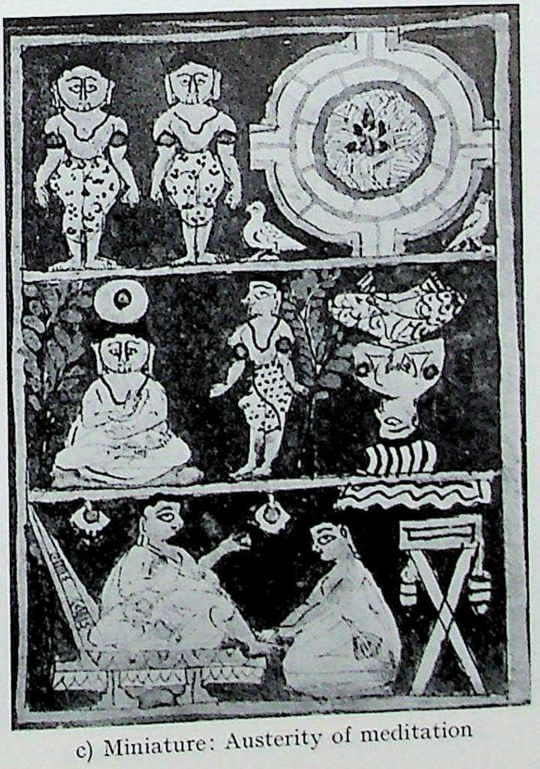
b) Practices of monks: Preaching to the public (Digambara)



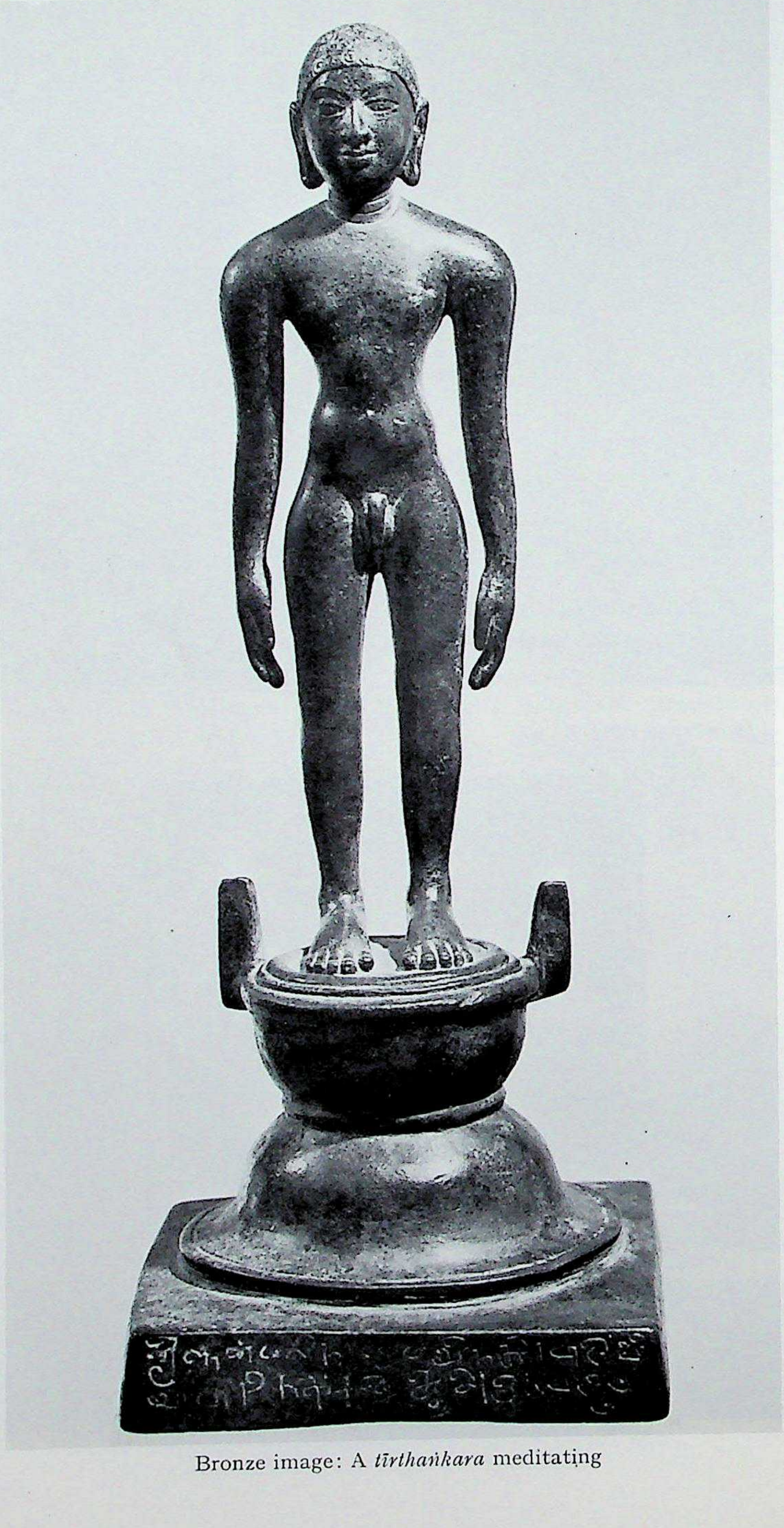
a) Practices of monks: Meditation in the *padmāsana*-position



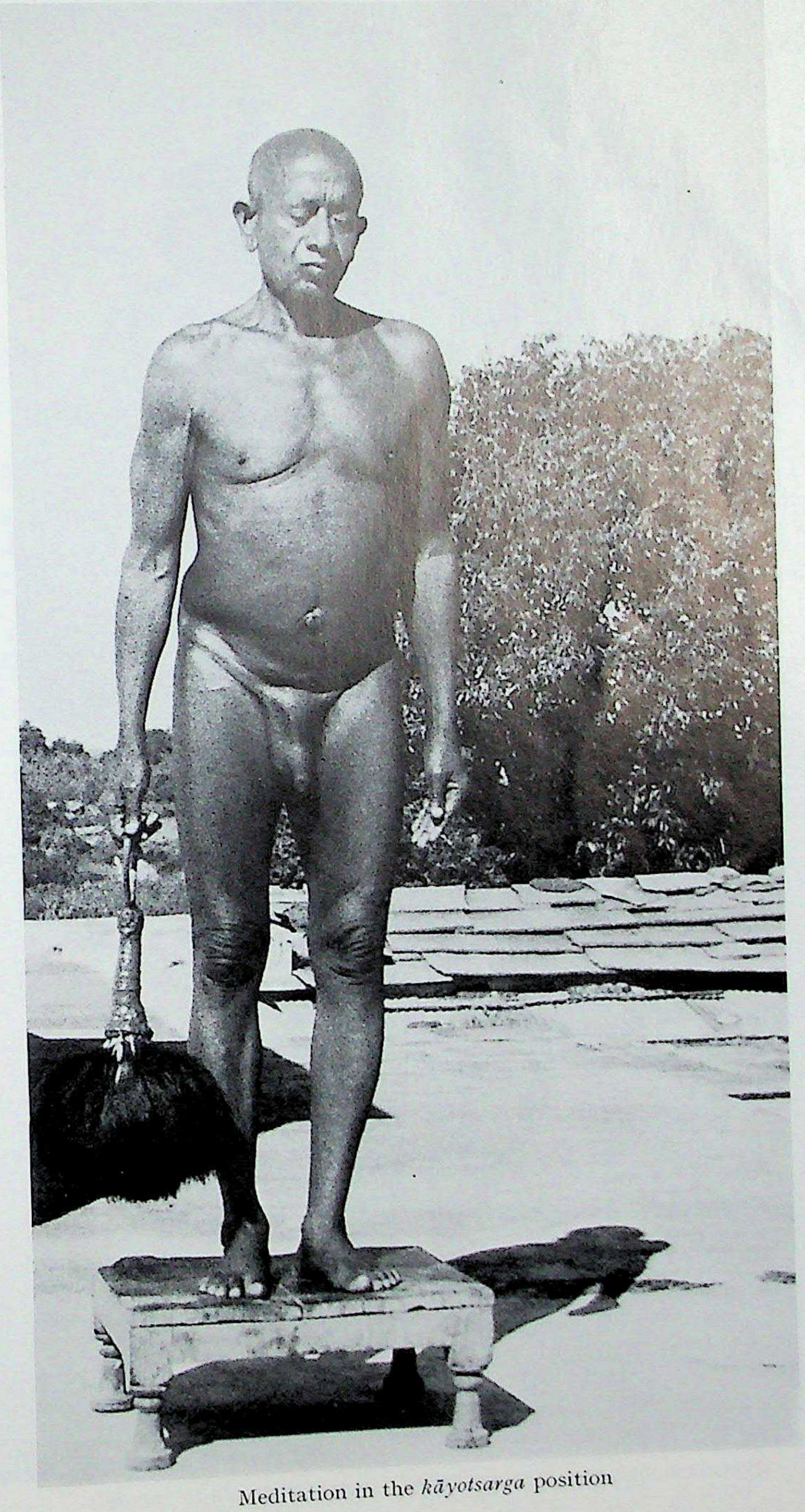
b) Practices of monks: yoga-posture



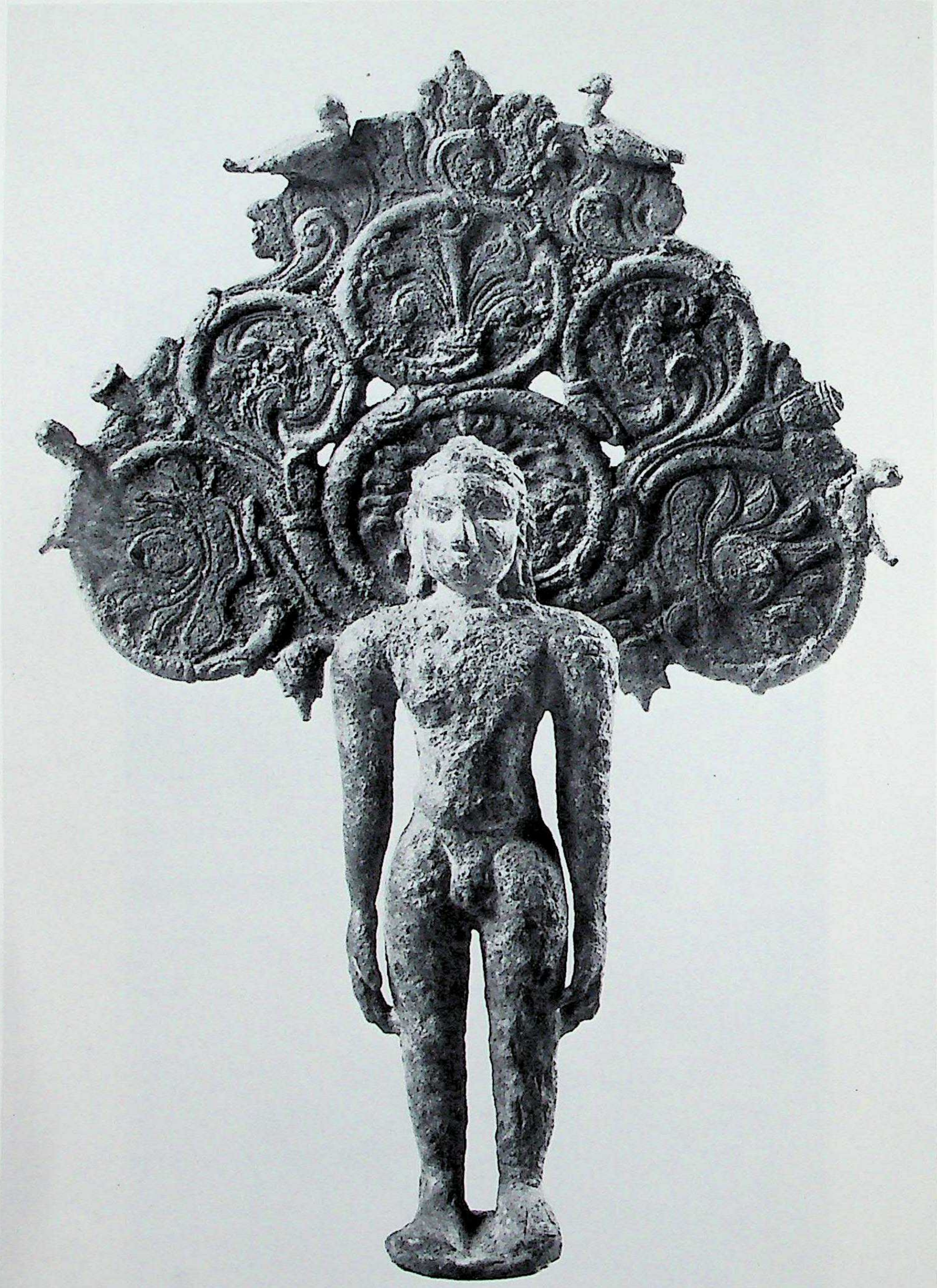
c) Miniature: Austerity of meditation



Bronze image: A *tīrthaṅkara* meditating



Meditation in the *kāyotsarga* position



Bronze image: A *jina* under a tree

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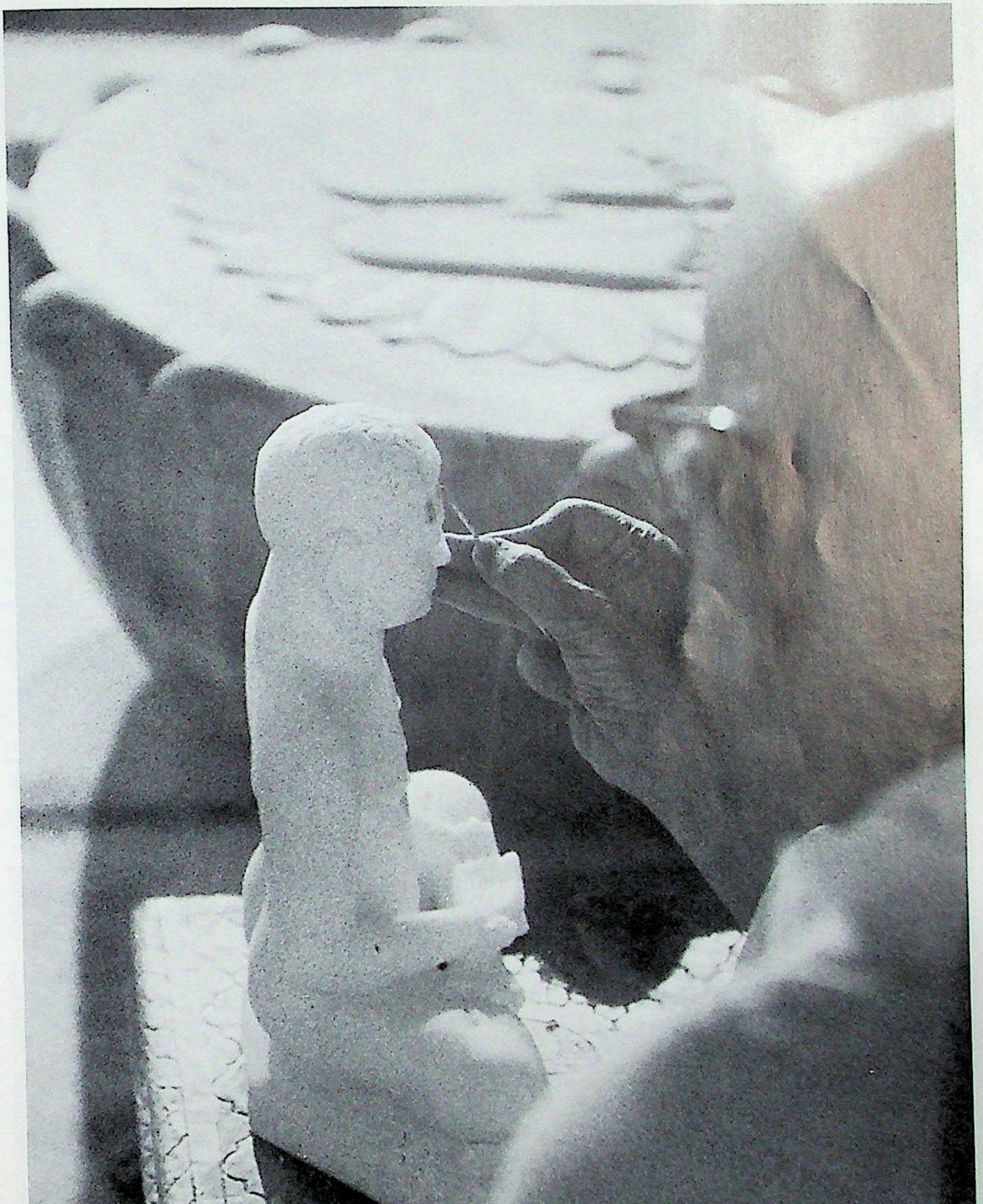
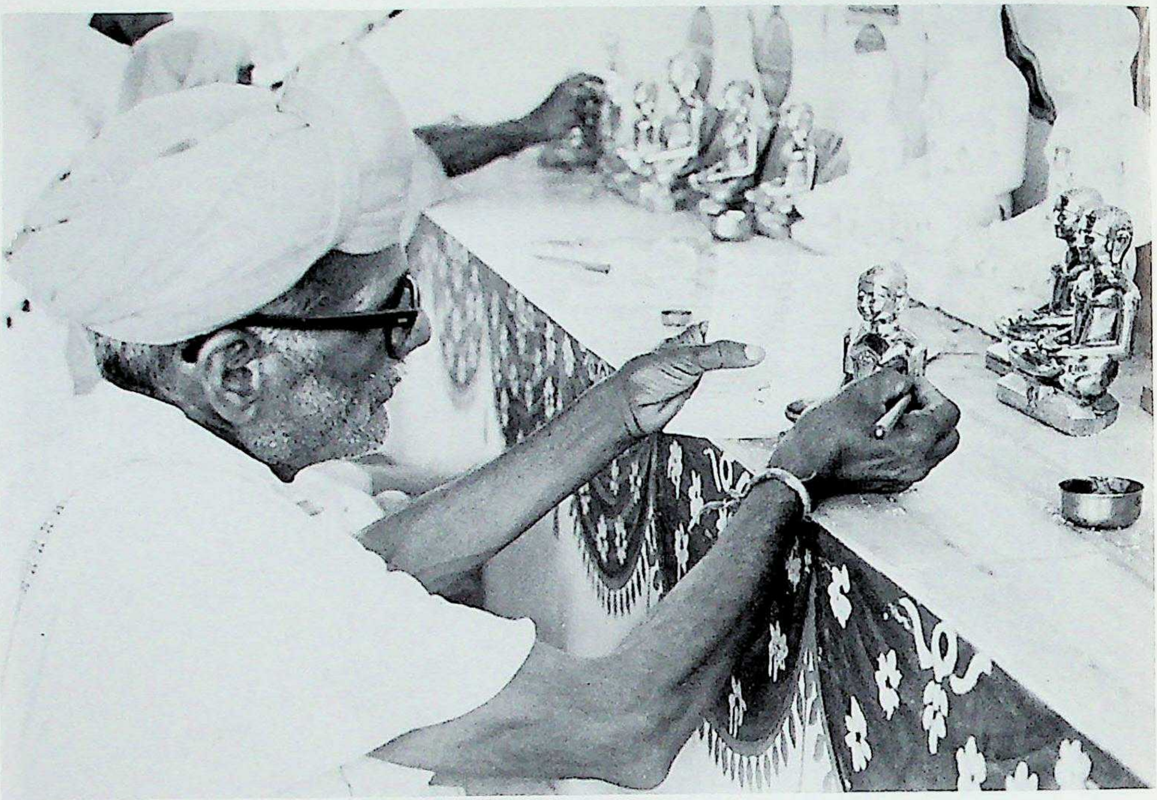
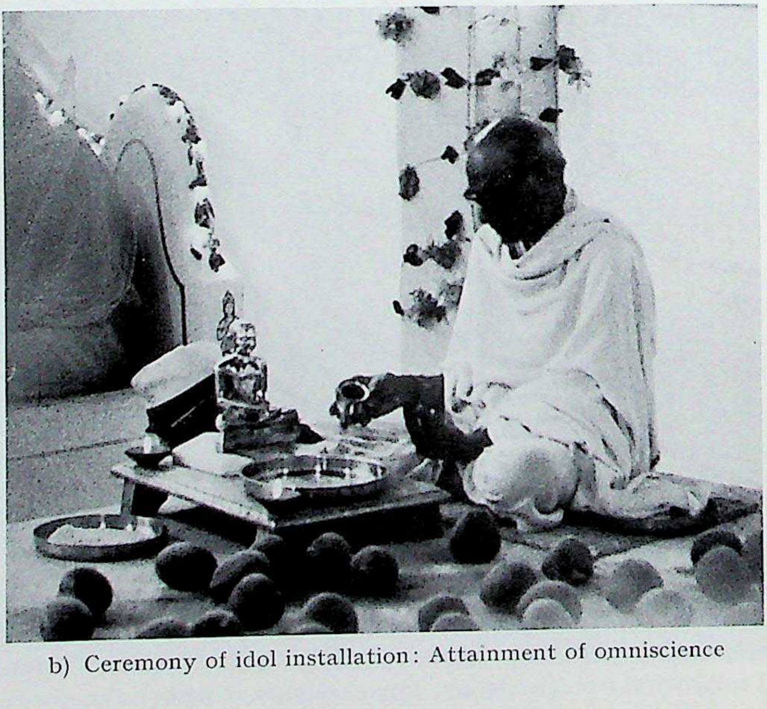


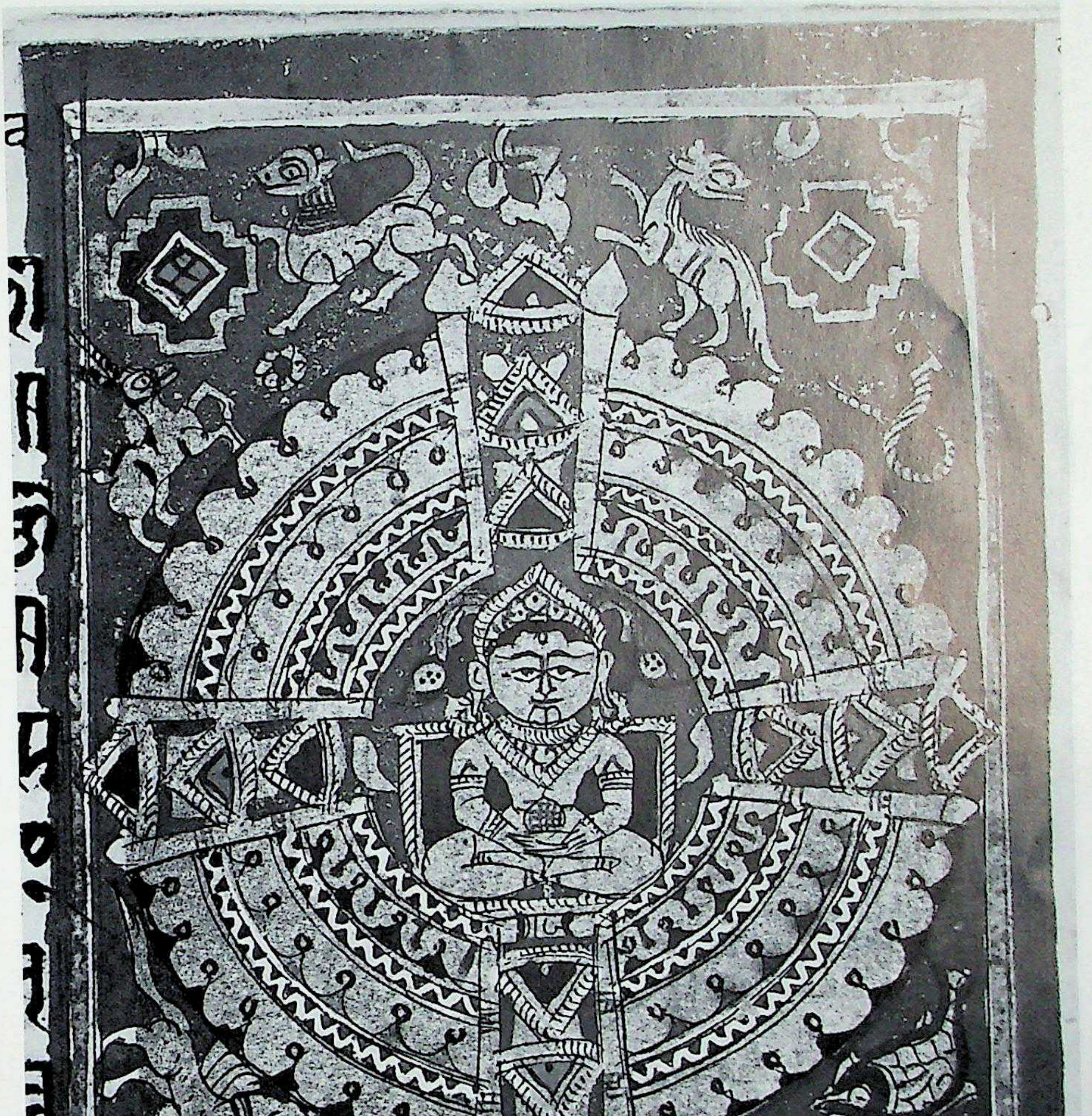
Ceremony of idol installation: The attainment of supreme knowledge



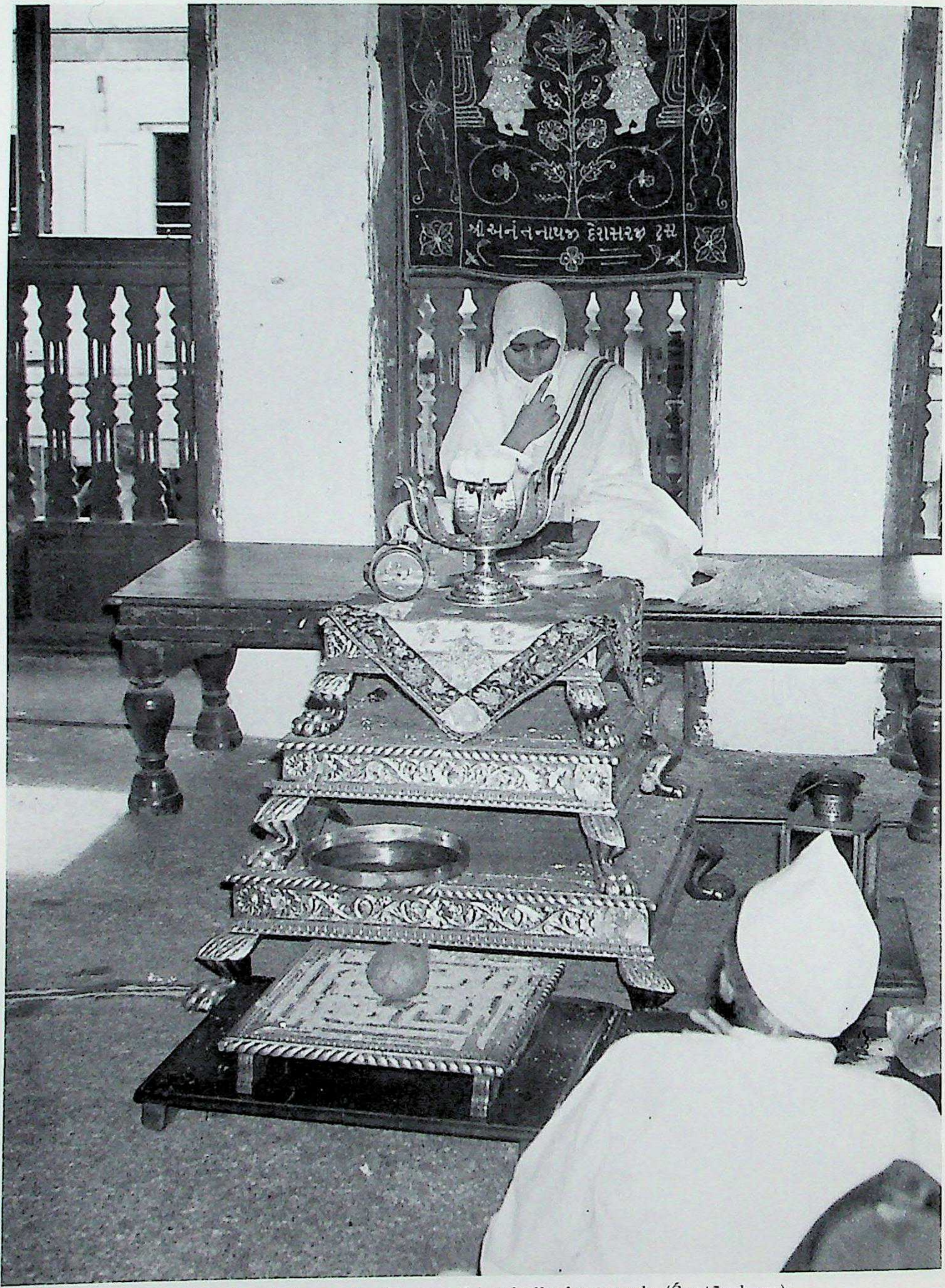
a) Ceremony of idol installation: Attainment of supreme knowledge



b) Ceremony of idol installation: Attainment of omniscience



Miniature: Mahāvīra preaching to the universe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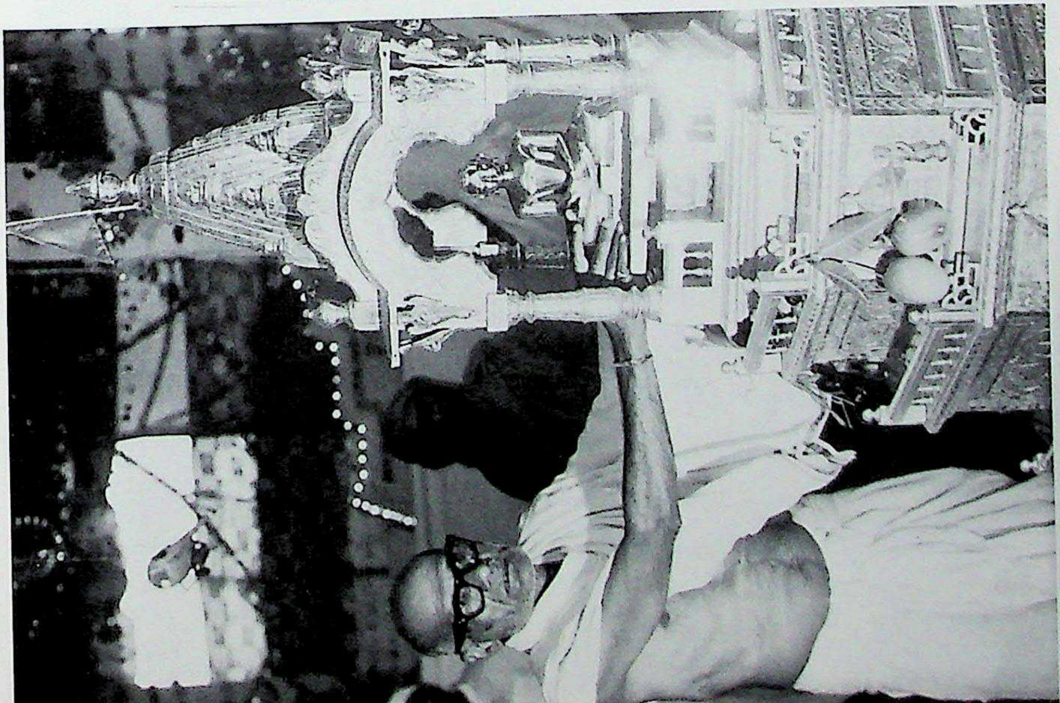
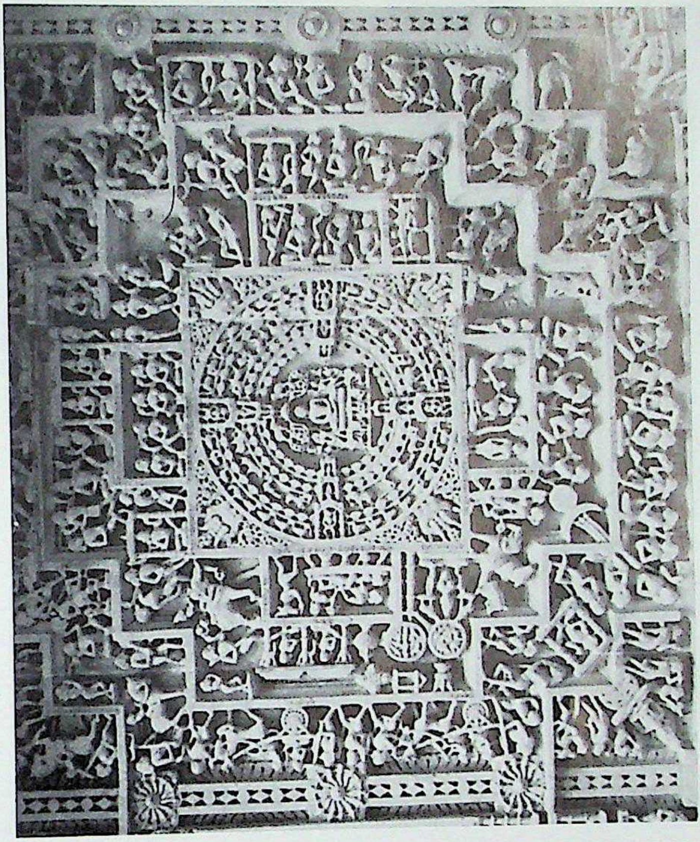
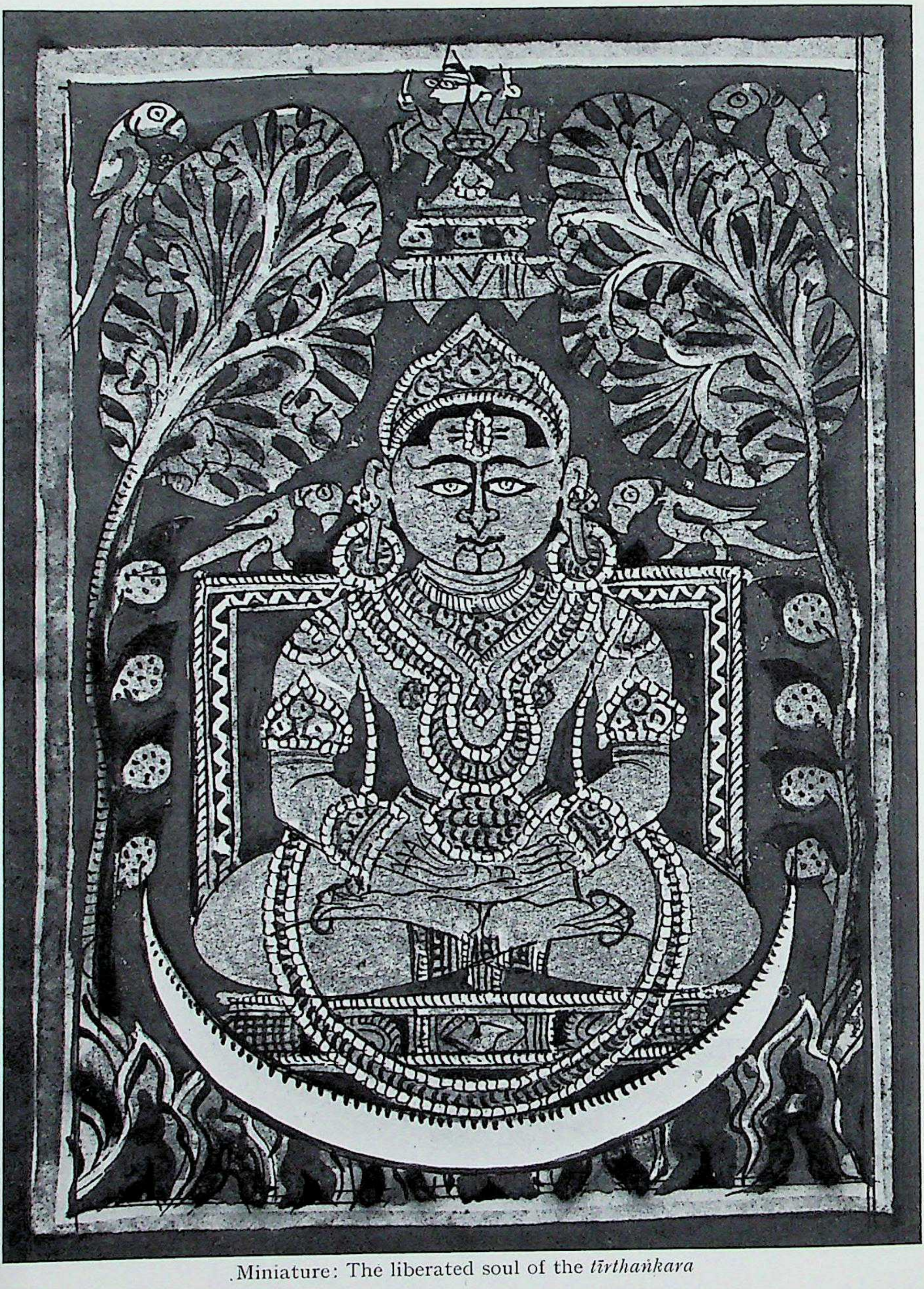
Daily ritual: A nun in the preaching hall of a temple (Śvetāmbara)



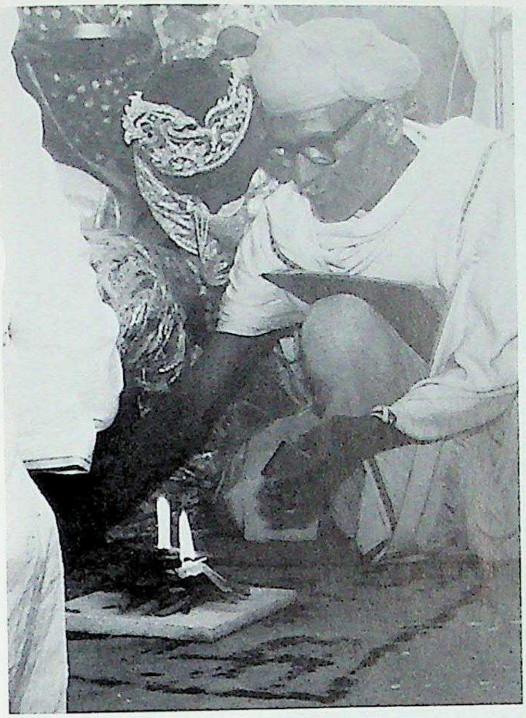
a) Ceremony of idol installation: Mahāvīra preaching to the universe



b) Sculpture: Mahāvīra preaching to the universe

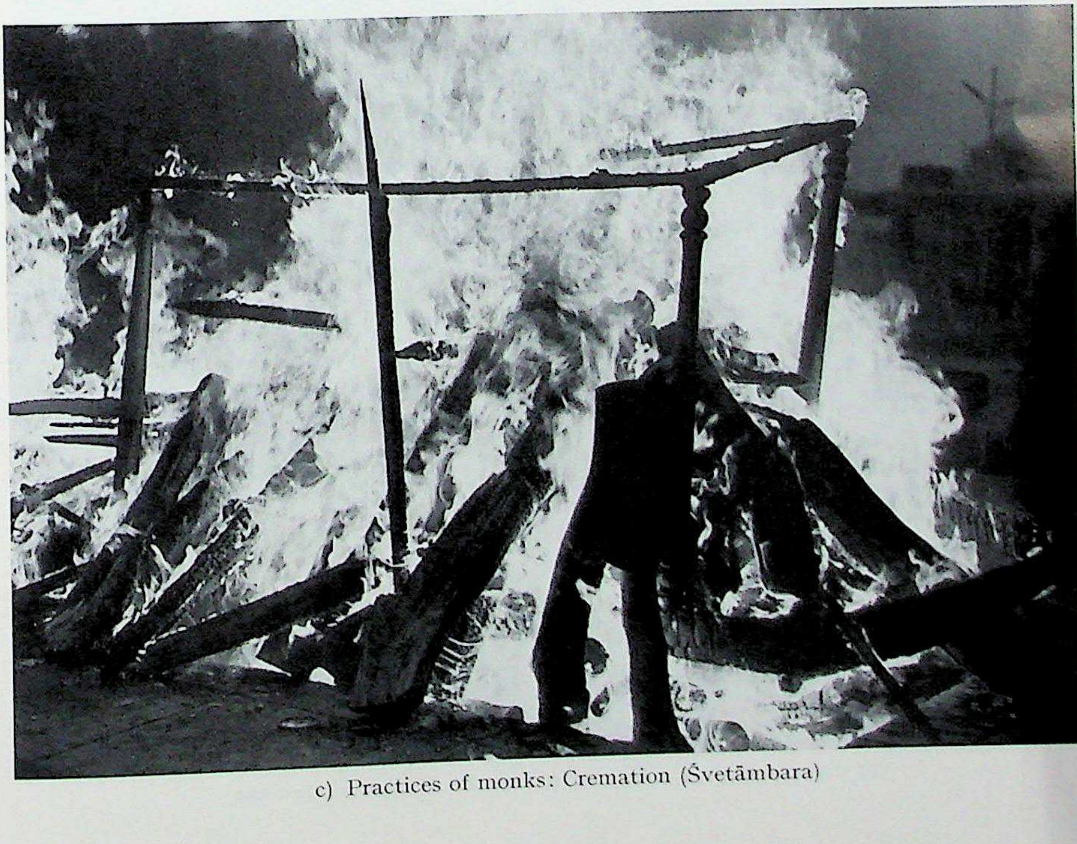


Miniature: The liberated soul of the *tīrthaṅkara*

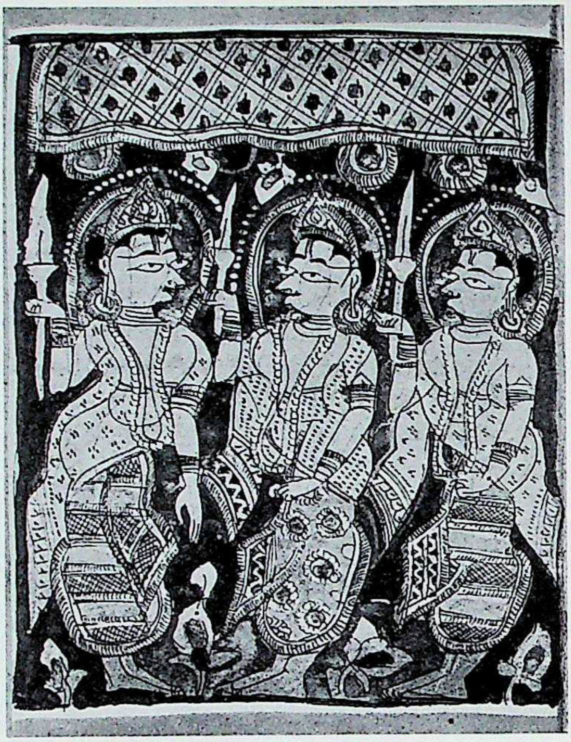


a) Ceremony of idol installation: Cremation of the *jina*

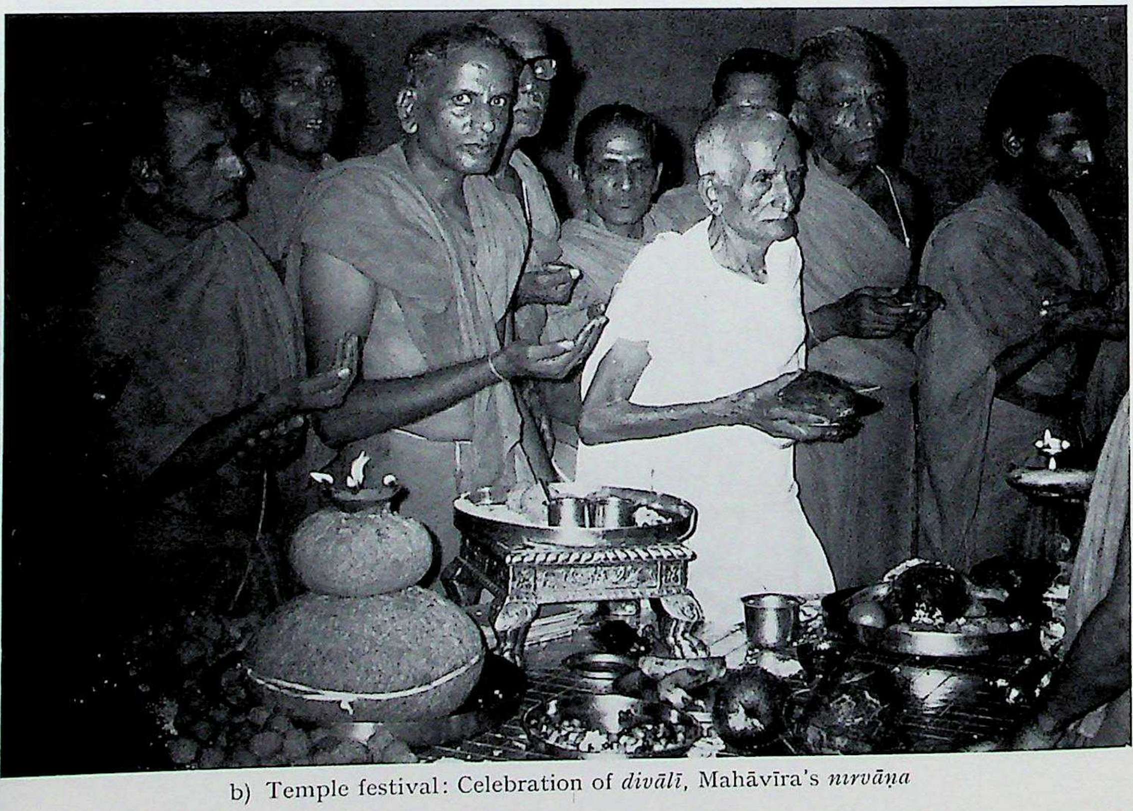
b) Practices of monks: Cremation (Digambara)



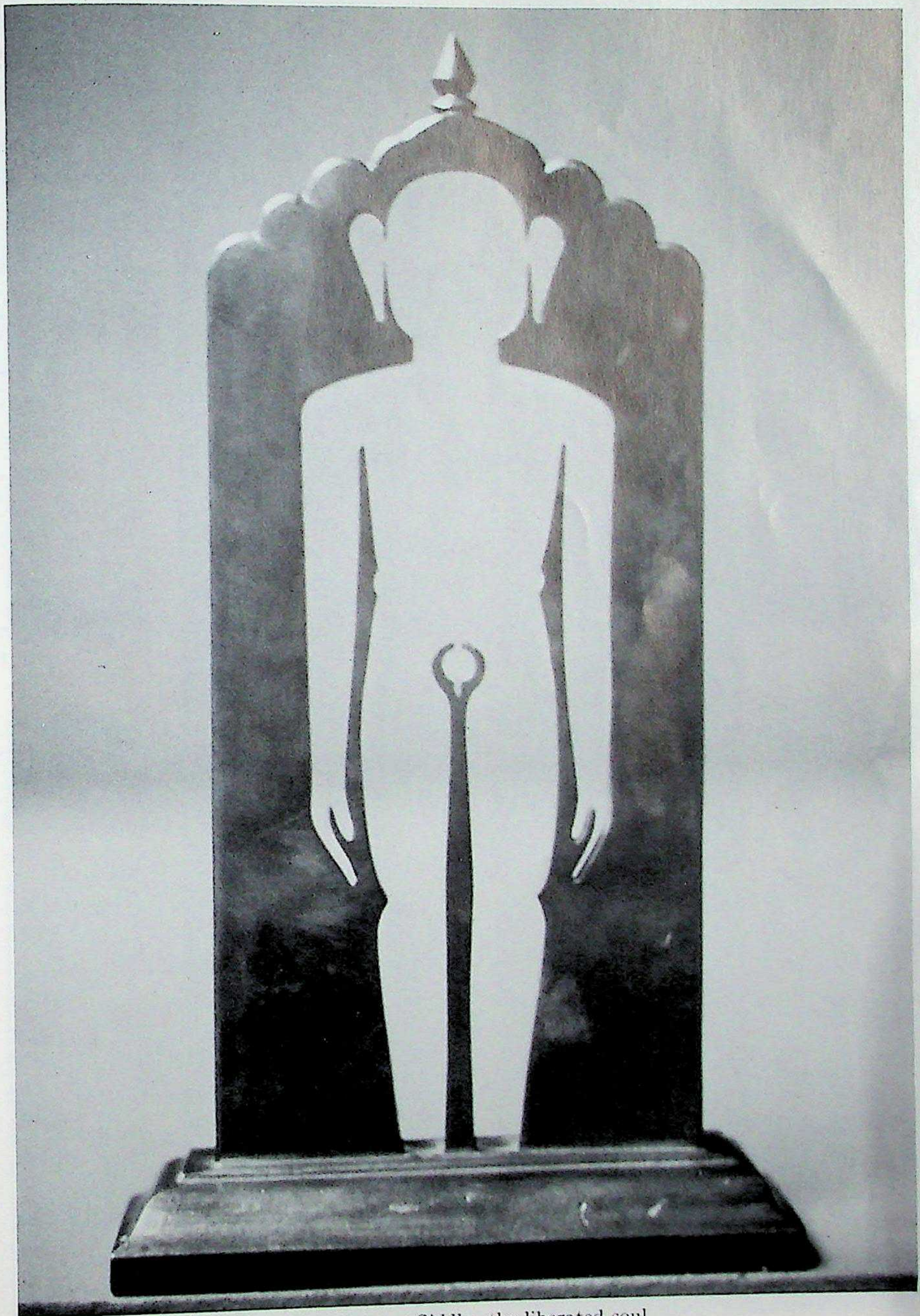
c) Practices of monks: Cremation (Śvetāmbara)



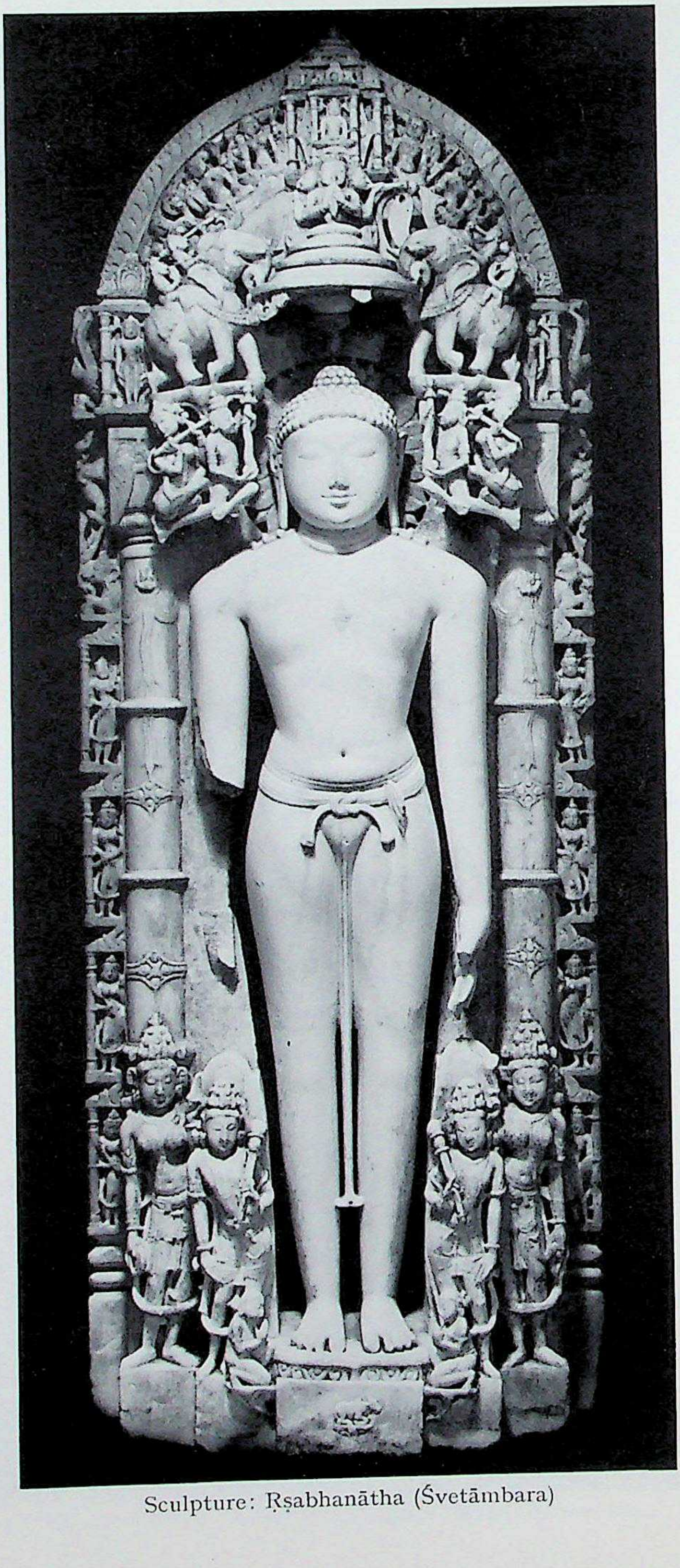
a) Miniature: Celebration of lights



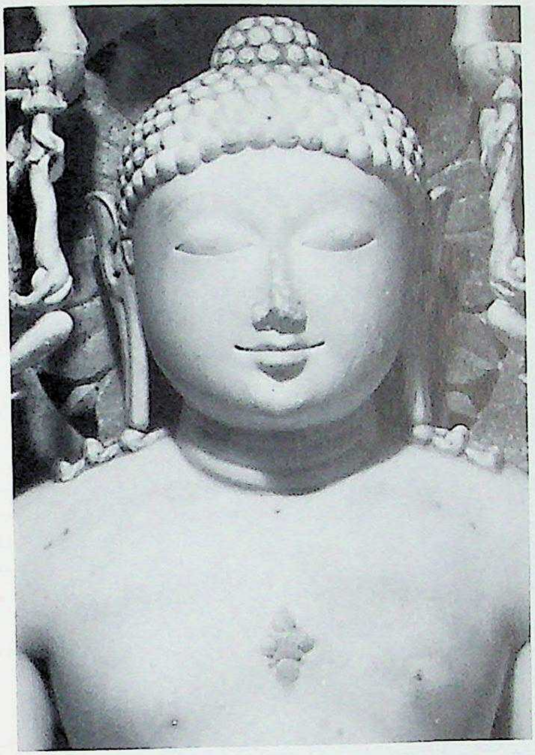
b) Temple festival: Celebration of *divālī*, Mahāvīra's *nirvāṇa*

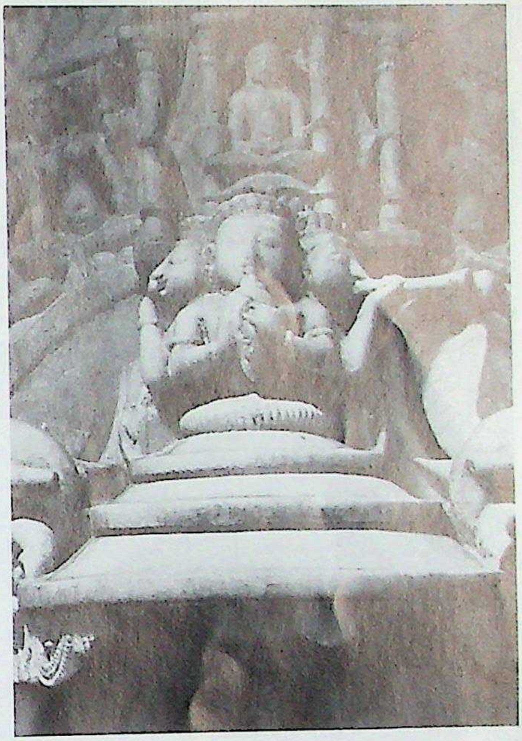


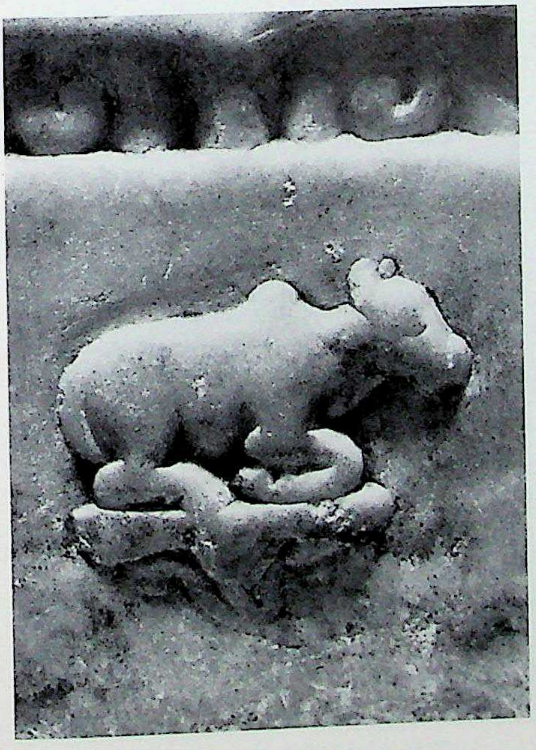
Brass image: *Siddha*, the liberated soul

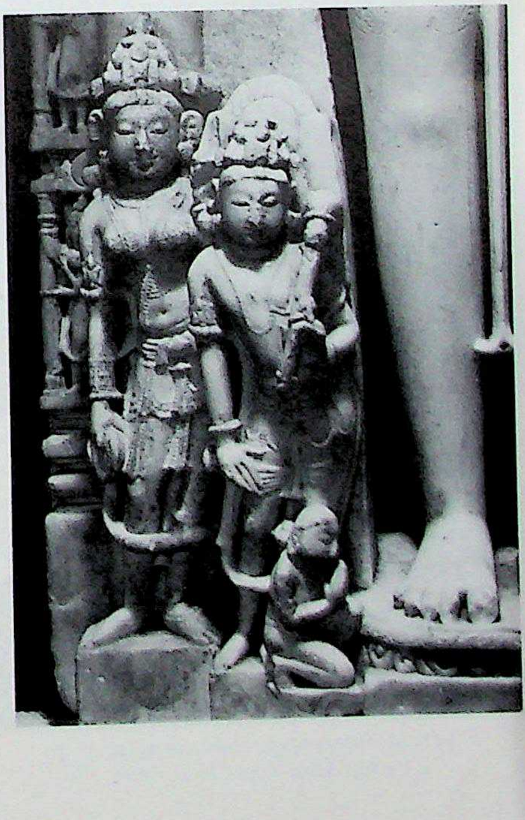


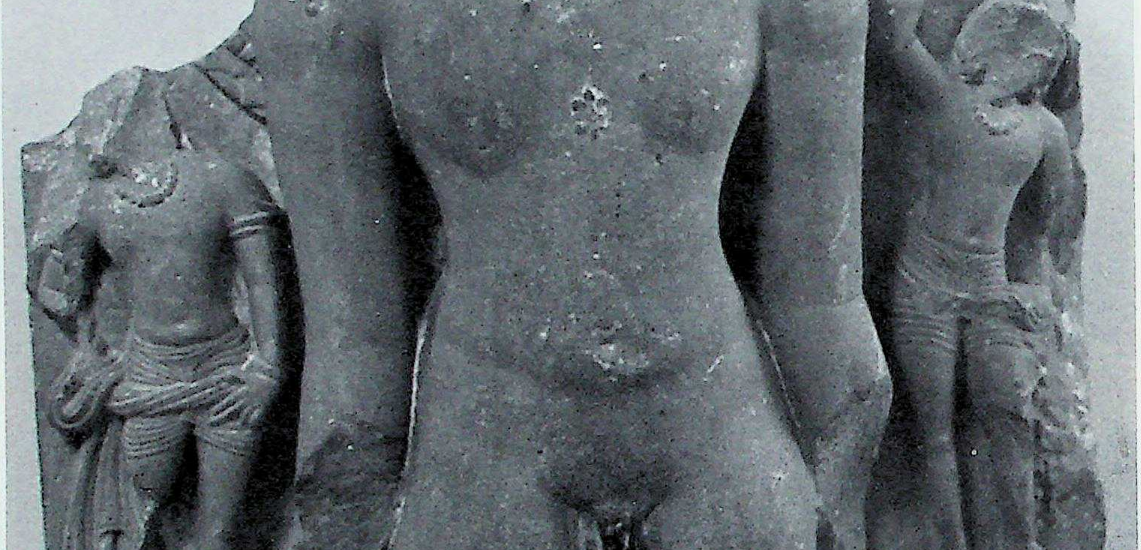
Sculpture: Ṛṣabhanātha (Śvetāmbara)



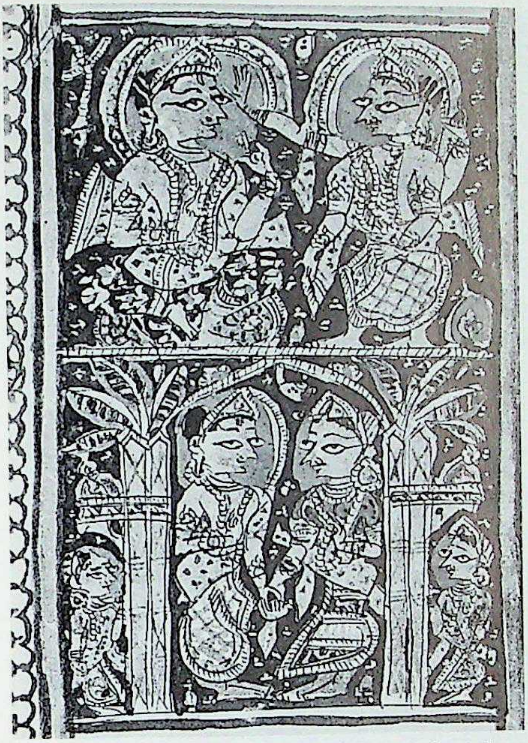




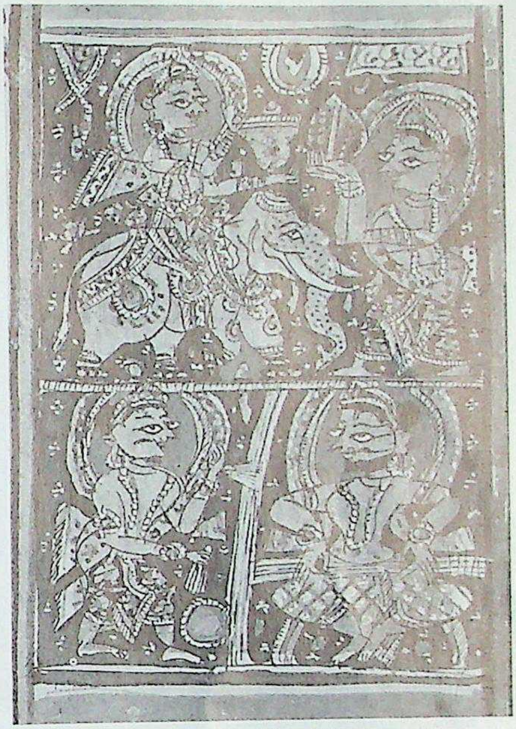




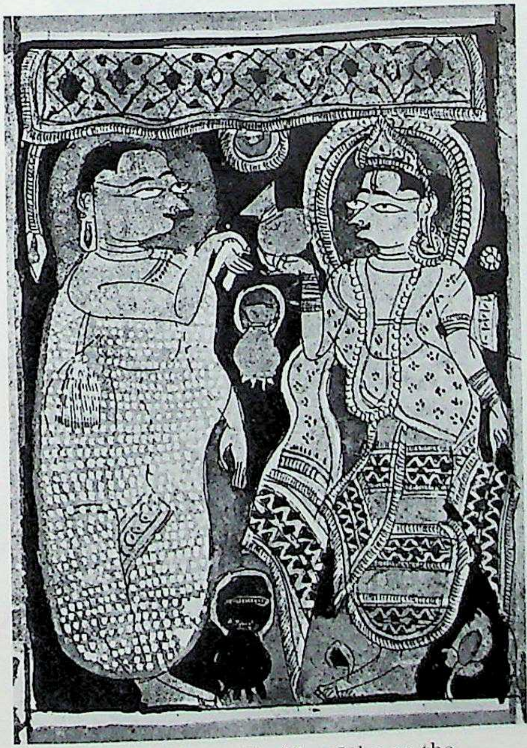
Sculpture: Torso of Ṛṣabhanātha



a) Miniature: Ṛṣabhanātha appointed as the first king and organising the first marriage



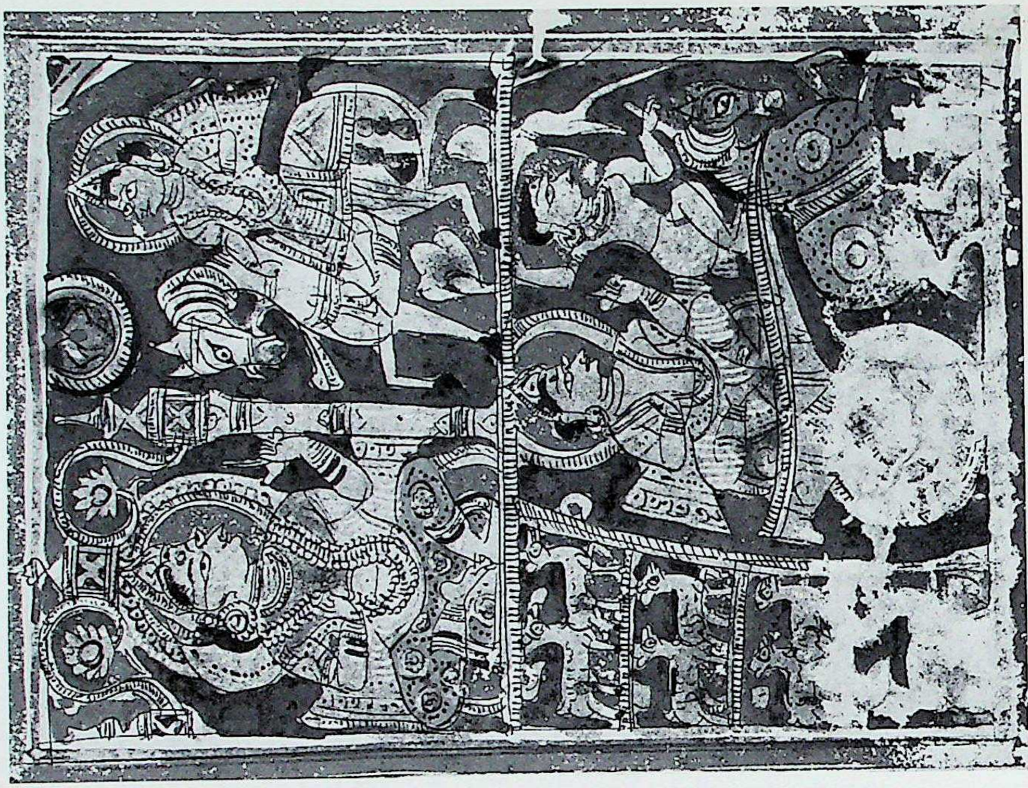
b) Miniature: Ṛṣabhanātha inventing various crafts



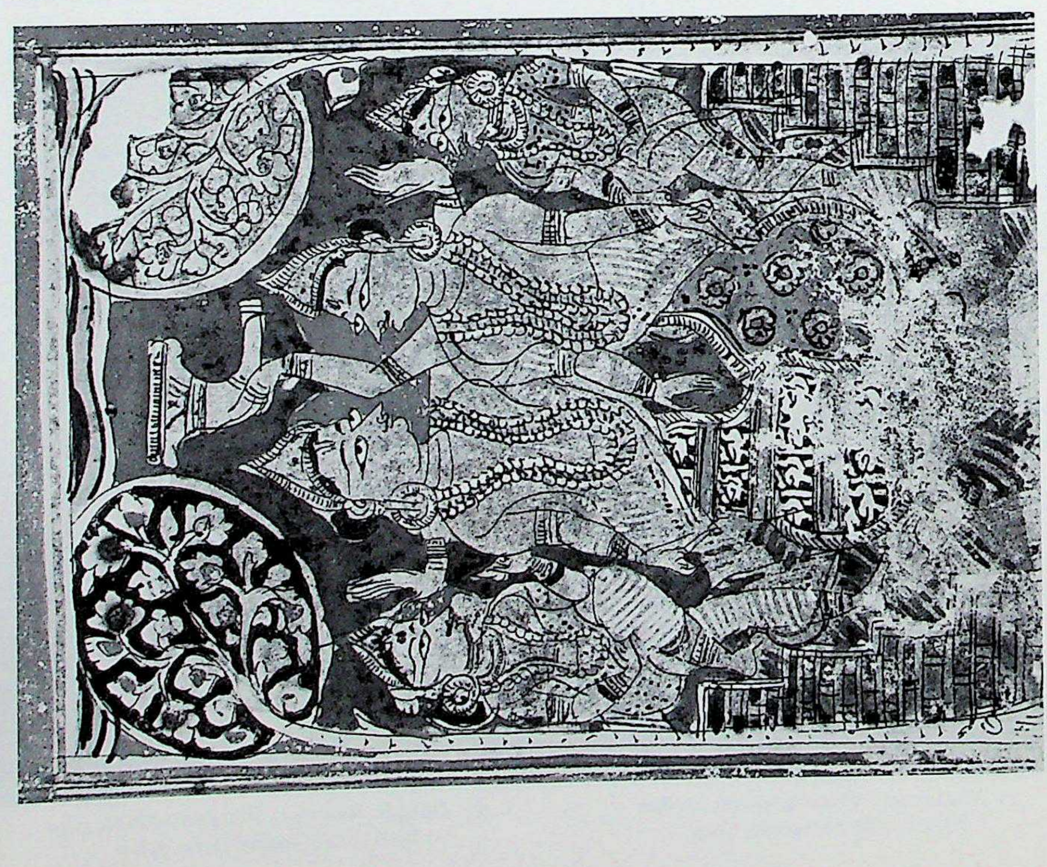
c) Miniature: Ṛṣabhanātha as the first monk receiving alms

d) Temple festival: *Akṣaya tritīya*, the festival of sugar cane juice

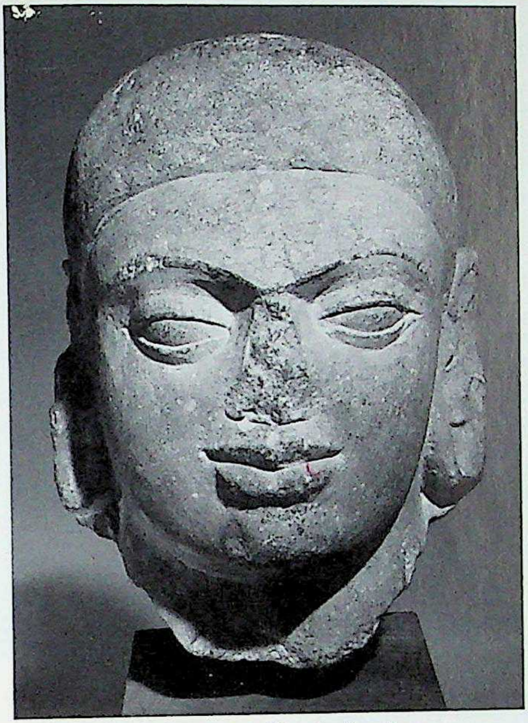
Plate XLII *The Tīrthaṅkara Nemīnātha*



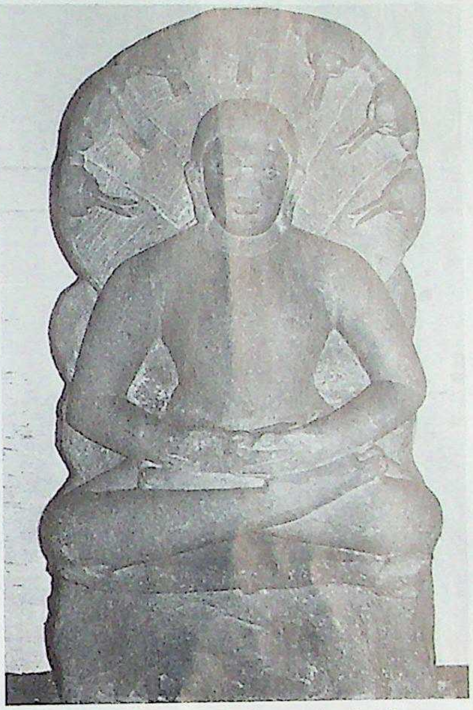
b) Miniature: Nemīnātha decides to renounce the world



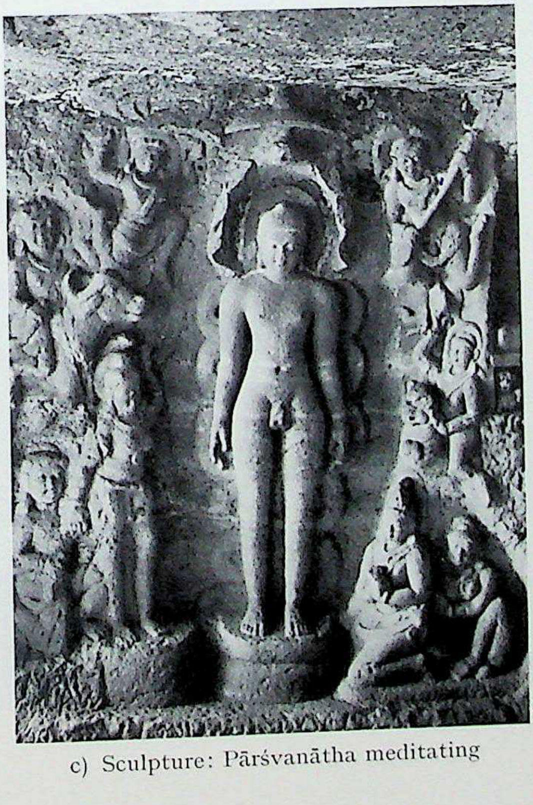
a) Miniature: Nemīnātha conversing with Kṛṣṇa



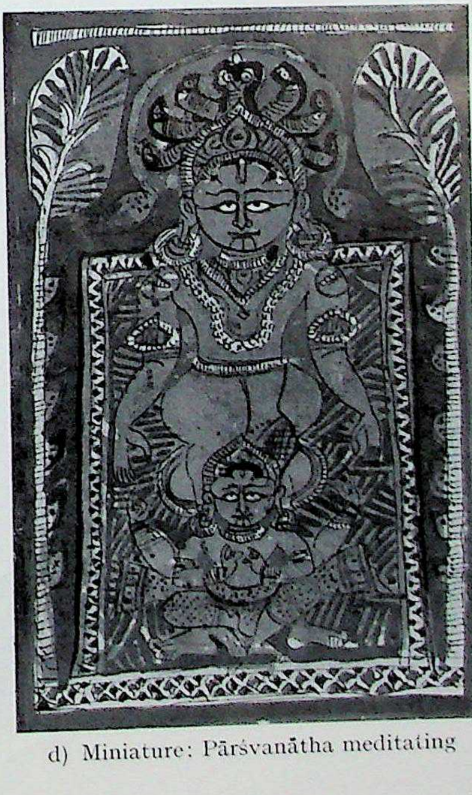
a) Sculpture: Head of a *jina*



b) Sculpture: Pārśvanātha in the *padmāsana* position

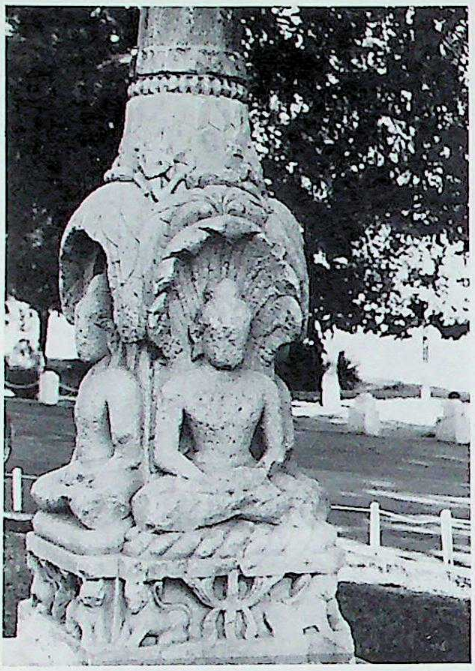


c) Sculpture: Pārśvanātha meditating

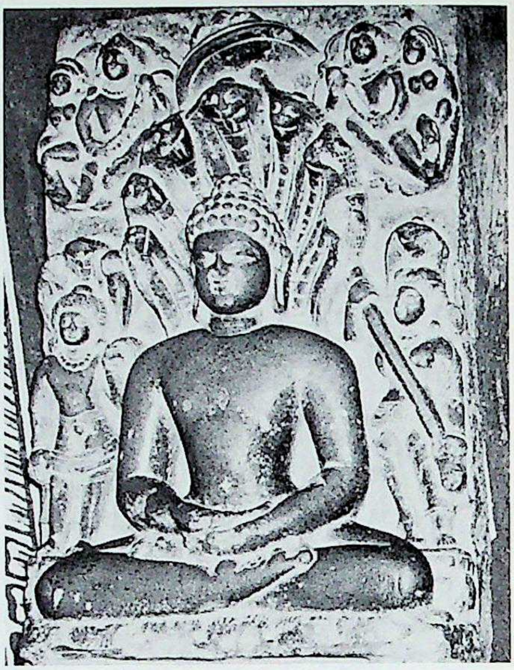


d) Miniature: Pārśvanātha meditating

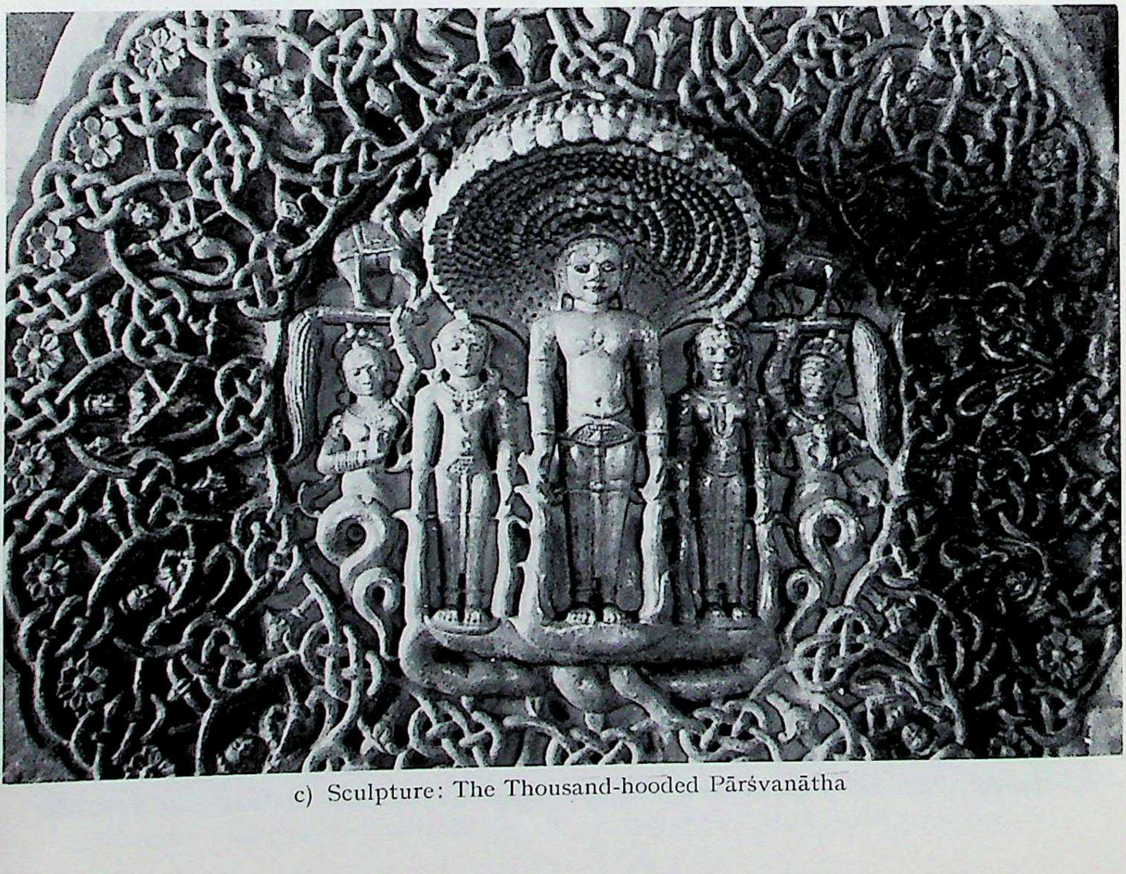
Pārśvanātha



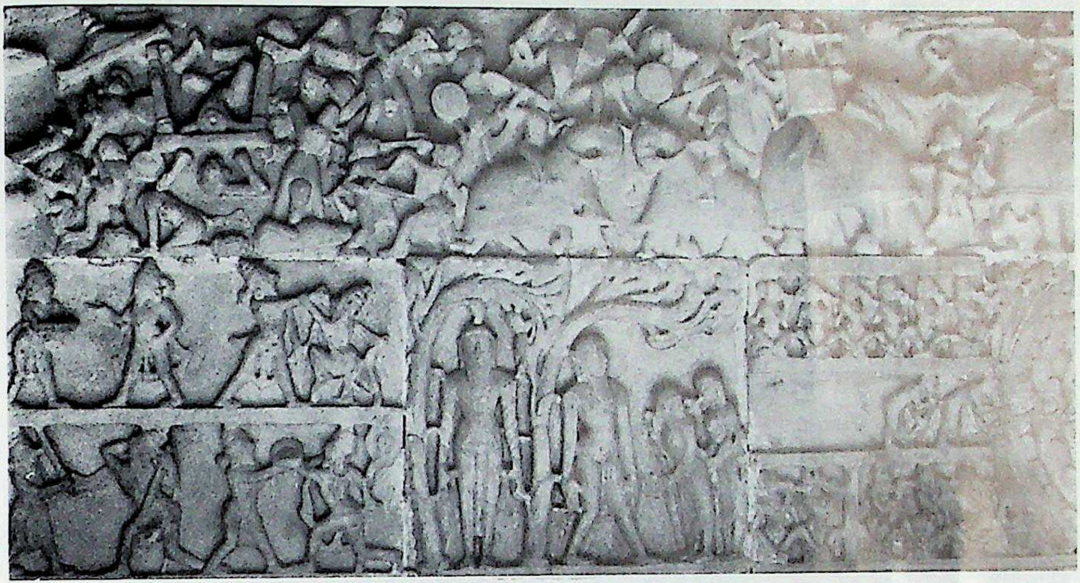
a) Sculpture: Pārśvanātha in a *caumukha*-image



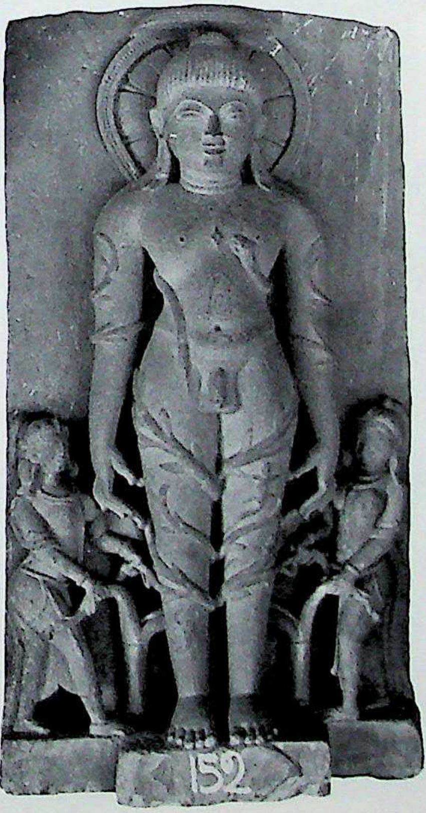
b) Sculpture: Pārśvanātha with his *yakṣa* and *yakṣiṇī*



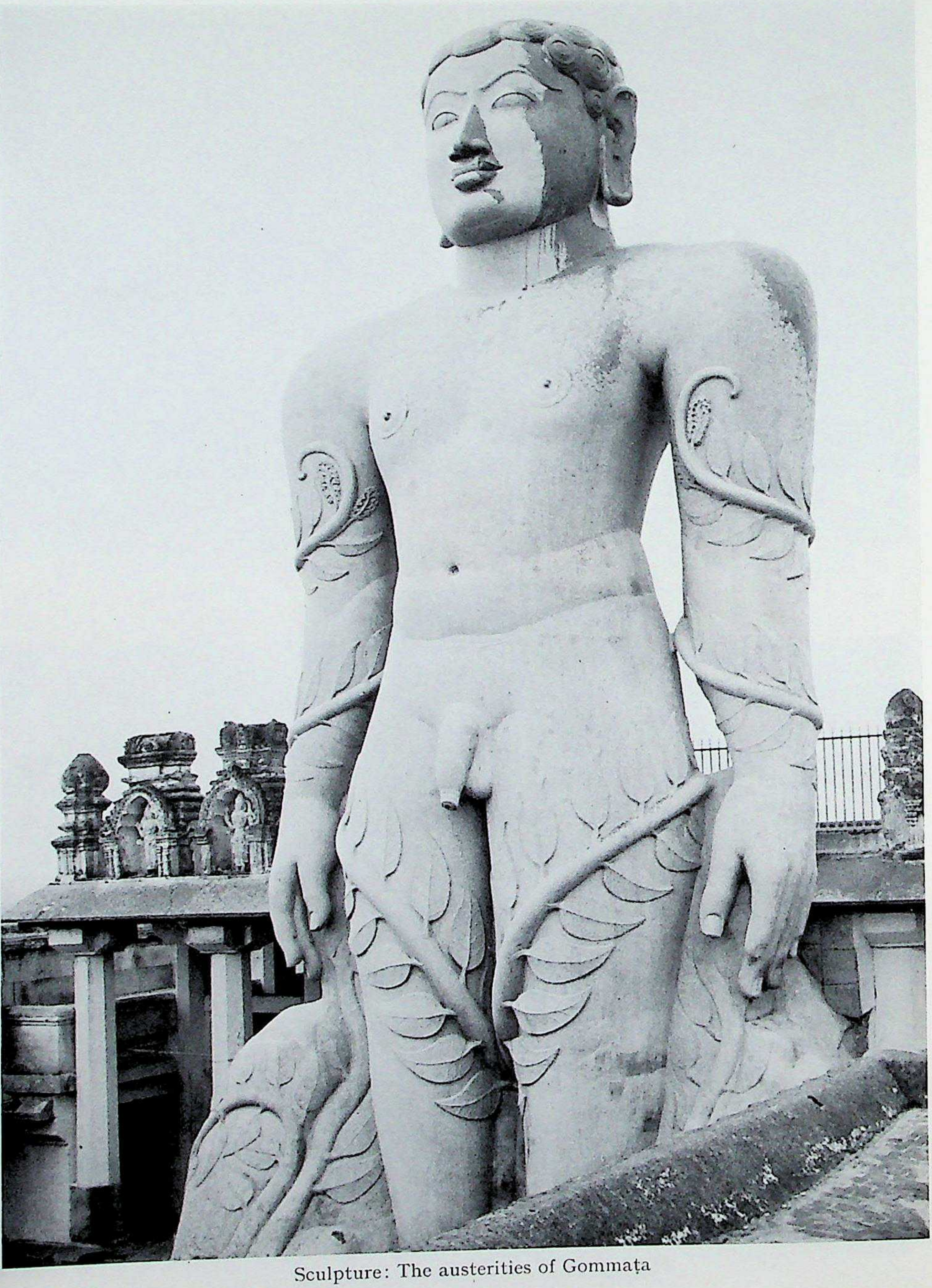
c) Sculpture: The Thousand-hooded Pārśvanātha



a) Sculpture: Renunciation of Gommaṭa

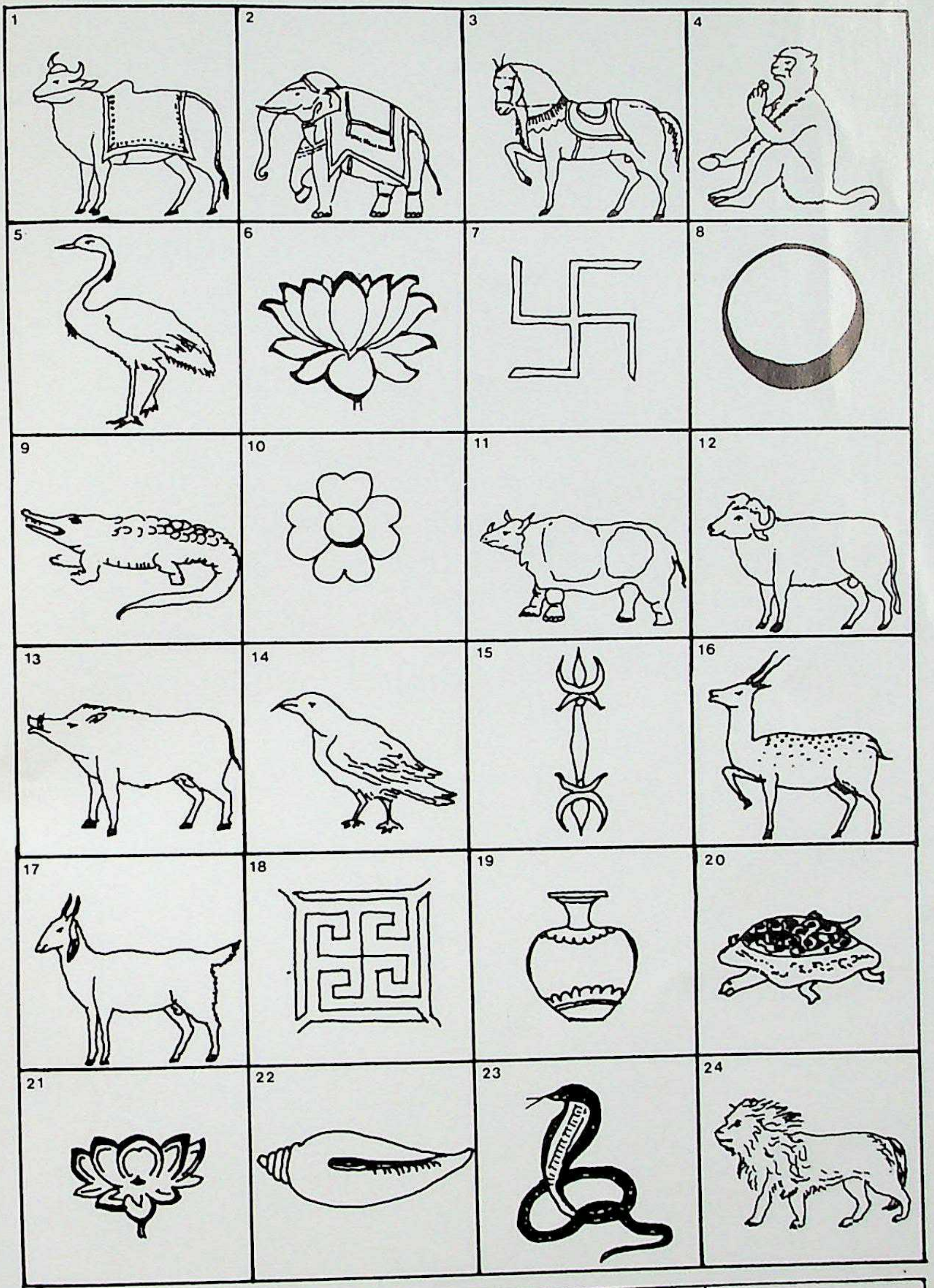


b) Sculpture: Austerities of Gommaṭa

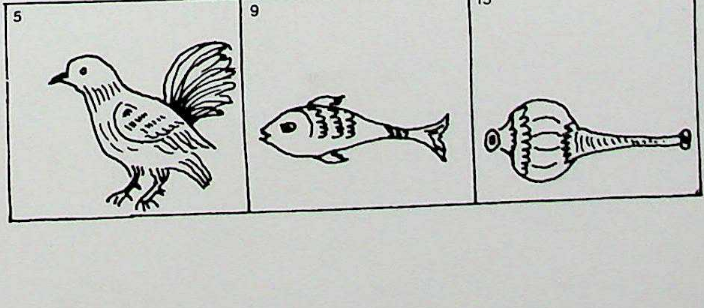


Sculpture: The austerities of Gommaṭa

Marks of cognition of the 24 Jina according to Digambara *Plate XLVII*



1 Ṛṣabhanātha
2 Ajitanātha
3 Sambhavanātha
4 Abhinandana
5 Sumatinātha
6 Padmaprabha
7 Supārśva
8 Candraprabha
9 Suvidhinātha
10 Śītalanātha
11 Śreyansnātha
12 Vāsapūjya
13 Vimalanātha
14 Anantanātha
15 Dharmanātha
16 Śāntinātha
17 Kunthunātha
18 Aranātha
19 Mallinātha
20 Munisuvrata
21 Naminātha
22 Neminātha
23 Pārśvanātha
24 Mahāvīra



Śvetāmbara variations

5 Sumatinātha
9 Suvidhinātha
15 Dharmanātha

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